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Ely Cathedral

Camb

J. Wright
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South-East View of Ely Cathedral



H A N D - B O O K

TO THE

Cathedral Church of Ely;

WITH SOME ACCOUNT OF

THE CONVENTUAL BUILDINGS,

&c. &c.

Illustrated by Engravings and Ground Plans.



THIRD EDITION.

ELY:

PUBLISHED BY THOMAS A. HILLS, BOOKSELLER,
MINSTER PLACE.

Entered at Stationers' Hall.

TO THE
VERY REV. GEORGE PEACOCK, D.D.

Dean of Ely,

WHOSE SKILL AND EXERTIONS
IN PROMOTING THE CAREFUL RESTORATIONS
OF THE CATHEDRAL,

AND

WHOSE ATTENTION TO THE INTERESTS AND WELFARE
OF THE CITY,

ARE ONLY EQUALLED BY
HIS GENERAL URBANITY AND KINDNESS;

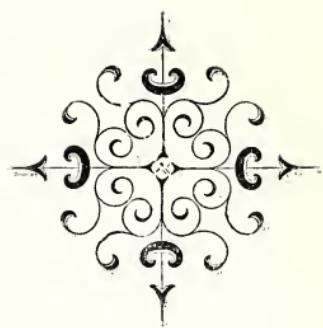
THIS LITTLE WORK,

IS (BY PERMISSION),

MOST RESPECTFULLY DEDICATED,

BY

THE COMPILER.



Advertisement

TO THE THIRD EDITION.

The compiler of this “HAND BOOK” has occasion once more to thank his friends and the public for their kind patronage. The two first editions have had a sale beyond his expectations, a gratifying proof that a desideratum has been supplied.

The third Edition is now therefore presented to the public, and the compiler is anxious to take the opportunity which a re-print affords him of acknowledging the kind assistance he has received from G. G. Scott, Esq., Mr. Rattee, and other gentlemen, in making the present edition complete up to the present time. The internal arrangements of the Cathedral being yet incomplete, great care has been used to notice the alterations that have taken place since the publication of the Second Edition; those also in progress, as well as others in prospect, have not been lost sight of; although perhaps circumstances may hereafter cause some deviations from the present arrangements. With these remarks the compiler respectfully submits his work, trusting that it will hold its place in the estimation of the public.

January, 1855.

Advertisement TO THE FIRST EDITION.

This Hand-Book is intended simply as a “guide” for those who visit Ely for the purpose of seeing the Cathedral, the remains of the ancient Monastery, and other objects of similar interest.

The Compiler acknowledges himself greatly indebted for much valuable information to the elaborate works of Mr. Bentham and Mr. Millers ; and, although he is conscious that his task has been performed but imperfectly, he still ventures to hope, that, in the absence of the larger works above referred to, his little compilation will prove both interesting and useful.

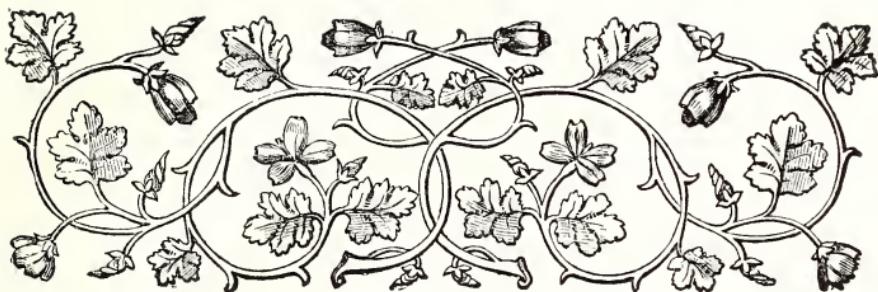
May, 1852.





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Foundation of the Monastery.

THE early history of that portion of England which once formed the province or kingdom of East Anglia would, doubtless, be most interesting, but it is not our purpose to go further into it than may be sufficient to show the origin of the monastery founded at Ely.

Christianity was first introduced into East Anglia about the end of the sixth century, by Redwald, grandson of Uffa, founder of that kingdom, but it appears that little progress was made in his time, although Ethelbert, king of Kent, is said to have founded a monastery at Ely, about A.D. 604. Eorpwald, and after him Sigebert, sons of Redwald, greatly promoted the cause of Christianity, and it was during the reign of the latter prince that the truths of the Gospel spread over the kingdom; three monasteries were founded, one at Bury St. Edmunds, another at Burgh Castle, and a third at Soham; and the first bishop of East Anglia was consecrated. The pagan king of Mercia frequently disturbed

the tranquility of the kingdom, and Sigebert and his cousin Egric (to whom Sigebert had resigned his kingdom) were both slain in repelling an invasion. The same fate attended Anna, the successor of Egric, who was a prince greatly esteemed for his good qualities. He had married Heriswitha, sister of St. Hilda, the foundress of Whitby Abbey, and had a numerous family, among whom may be named Sexburga, who married Ercombert, king of Kent; Withburga, who founded the nunnery of Dereham; and Etheldreda, the renowned foundress of the monastery at Ely, who was born about the year 630, at Exning, in Suffolk, a village near Newmarket.

Etheldreda, or Audrey, a princess of distinguished piety, devoted herself to the service of God in early life, but, urged by her parents, was married to Tonbert, a nobleman among the East Angles, A.D. 652, who settled the Isle of Ely upon her in dower. Three years after their marriage Tonbert died, and left Etheldreda in sole possession, who, after a short time, committed the care of her possessions to Ovin, her steward, and retired to Ely for the purpose of religious meditation, for which it was well adapted, being surrounded by fens and waters, and in consequence difficult of access. Again she was solicited to enter the marriage state, and, being induced by her uncle Ethelwold, then king of East Anglia, she gave her hand to Egfrid, son of Oswy, king of Northumberland and monarch of the English nation, and afterwards became queen by the succession of her husband to his father's kingdom. After the lapse

of twelve years she gained permission of her husband to withdraw from court, and retired to the Abbey of Coldingham, where she took the veil; thence she withdrew to Ely, and repaired the old church founded by Ethelbert, at a place called Cratendune, about a mile from the present city, (of which place nothing is now known); but, shortly after, a more commodious site was chosen nearer the river, where the foundations of her church were laid, and the monastery was begun.

The history of this distinguished princess may be read at great length in Bentham's "History and Antiquities of Ely Cathedral,"* but would extend far beyond the limits of this work; we have however given sufficient to throw some light upon remarks we may make in subsequent pages; and will now continue our narrative, briefly taking in review the history of the monastery as it is handed down to us.

Etheldreda became the first abbess of her own foundation at Ely, about the year 673, and governed it in such a manner as to gain the esteem not only of the members of the convent, but also of the inhabitants of the surrounding country. She gave the whole Isle of Ely to the convent as an endowment, and lived and died an example of piety and holiness. Her death took place A.D. 679, and she was interred in the Conventual Church, and succeeded by her sister Sexburga, then a widow, who died in 699, and was buried beside her sister; Erminilda, the daughter of Sexburga, next succeeded; and the fourth abbess was Werburga,

* Bentham's History, vol. 1, p. 45, &c.

daughter of Erminilda, the period of whose death is unknown. Although St. Etheldreda's monastery continued to enjoy a regular succession of abbesses for upwards of a century, the name of no one of its superiors is preserved. Protected by its situation, in the midst of waters, meres, and fens, it was little molested by external troubles, till A.D. 870, when it was destroyed by the Danes, the monastery burnt, and the inhabitants put to the sword.

A century elapsed before steps were taken for the restoration of the monastery. At length Ethelwold, bishop of Winchester, who is described as "a great builder of churches and various other works," re-founded the monastery in the year 970, by the direction of Edgar the Peaceful, who then sat on the throne of England. After some time, Ethelwold agreed with the king for the surrender of the whole district of the Isle of Ely, by way of purchase and exchange, for the use of the monastery. The king, for certain considerations, gave his royal charter* granting the revenues, rights, and privileges to the monastery for ever. This charter formed the ground of the temporal power given to the church of Ely; for many years vested in the bishop, though originally given to the church and monastery of Ely, by St. Etheldreda, but, on the destruction of that monastery by the Danes, was resumed by the crown, and after one hundred years, again restored to the church by king Edgar.†

* This Charter is given at length in the Saxon language, with an English translation, in the Appendix to Bentham's History.

† Bentham, vol. 1, p. 72.

Brithnoth was instituted first abbot by Ethelwold, and appears to have been zealous in his duty; he governed the abbey eleven years, but in the year 981 met an untimely death at the hands of Elfrida, dowager queen of king Edgar. He was succeeded by Elsin, and after him followed successively, Leofwin, Leofric, Leofsin, Wilfric, Thurstan, Theodwin, and Simeon, the ninth abbot, who commenced the foundation of the present Cathedral, A.D. 1083. The abbacy was vacant for a period of seven years after the death of Simeon, in 1093, during which time the revenues were claimed for the use of the king—William II., after whose death the work was continued by Richard, the tenth abbot, who governed the monastery seven years; progress was also made under Hervey, formerly bishop of Bangor, who was appointed administrator to the monastery after the death of Richard, and in whose time the abbacy was converted into a bishoprick, he being made the first bishop.

We have thus endeavoured briefly, however imperfectly, to bring down our history from the introduction of Christianity into the kingdom of East Anglia, and the foundation of the monastery, to the period when the present Cathedral was commenced; we will now give a brief summary of the periods of erection of this edifice, reserving the more particular description of its parts for our survey of the building.

There is no Cathedral in England which possesses finer examples of the various successive styles of ecclesiastical architecture than that of Ely; affording

excellent opportunities of judging of the comparative merits of each. The Norman portion of the building, being of later date; is lighter in character than earlier examples of the same style; indeed, in many places, it bears marks of transition from the round to the pointed style. Of each of the three periods of what is usually termed Pointed or Gothic, Ely Cathedral possesses a pure and perfect specimen. The Galilee and the Presbytery were built when the first or Early English style was perfected; the Octagon, the three arches east of it, and the Lady Chapel, when the second, or Decorated English, accorded with the taste; and the chapels of Bishops Alcock and West, when the third, or Perpendicular, style prevailed.

The foundation of the Cathedral was laid, as before stated, A.D. 1083, in the Norman style by Simeon;* the Choir with its circular apse, the central Tower, the Transepts, and a part of the Nave were begun by him, but were not finished at his death in 1093; they were completed about A.D. 1106, having been carried on, after a delay of seven years, by Abbot Richard, Simeon's successor. Of this work the ground-story of the great Transept only now remains. The Nave was finished about 1174; affording a fine specimen of later Norman, and giving the church a cruciform shape. A few years later the great western Tower with the wings were begun, during the episcopate of Bishop Ridel, and finished to the first battlements, during that of his

* The present Cathedral of Winchester was begun about four years before, by Bishop Walkelin, brother to Abbot Simeon.

successor, Longchamp, about A.D. 1189, producing a fine example of what is sometimes called the Transitional style. The Galilee is supposed to have been erected by Bishop Eustachius, between A.D. 1200 and 1215, and is an early specimen of the First Pointed, or Early English, style; the six eastern arches, formerly called the Presbytery, were built in the same style, at the expense of Bishop Northwold, who took down the circular apse at the east end of the Choir: they were finished and dedicated in 1252. The next step was the erection of the Lady Chapel in the Second Pointed, or Decorated English, style; this was begun in 1321, in the time of Bishop Hotham, and finished in 1349, under Bishop Montacute. In the year following the commencement of this work, the fall of the great central Tower, by which the three bays of the original Choir were demolished, gave cause for another great alteration; it was then the Octagon and Lantern, and the three arches eastward of it, were built in the same style as the Lady Chapel; the stone-work of the Octagon was finished in 1328, and the wood-work and roof about 1342; the expense of erecting the three arches was defrayed by Bishop Hotham. In 1380 an octagonal story flanked with turrets was added to the great western Tower, and, over that, a spire was erected. This appears to have been about the last erection, with the exception of the chapels of Bishops Alcock and West, the former in 1488, and the latter in 1534; both in the Third Pointed, or Perpendicular, style: but the alterations of windows and other parts, together with neces-

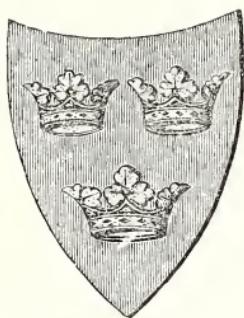
sary repairs, have been numerous and various, at different periods.

Of the time at which the fall of the north-western Transept took place, or when it was taken down, we have no record; though the character of the buttress on the site of the west wall shews that it must have been at an early period.

The removal of the Choir from under the Octagon to the Presbytery took place in 1770, by which the central portion of the church was cleared from all incumbrance and exposed to view in all its grandeur.

St. Etheldredra's Church and Monastery were dedicated to the Blessed Virgin; St. Ethelwold's to St. Peter and St. Etheldreda; but, since the Reformation, the dedication of the Cathedral has been, to the *Holy and Undivided Trinity*.





Dioceſe of Ely.

THE charter of king Edgar, as before mentioned, conferred great powers and privileges on the abbots of Ely, and, after them, the bishops successively exercised powers nearly similar to those of a County Palatine, until the reign of Henry the eighth, when they were considerably abridged by an Act of Parliament. The bishops of Ely, however, until the year 1836, possessed a jurisdiction of considerable importance, and had almost sovereign authority within the franchise, which was styled the "*Royal Franchise or Liberty of the Bishops of Ely.*"

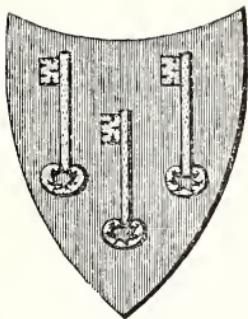
On the conversion of the abbacy into a bishoprick, a division of the property and revenues belonging to the monastery took place, and the charge and repairs of the Church fell to the share of the prior and monks, but the bishop retained a certain jurisdiction over them. The County of Cambridge, with the exception of a few parishes, was transferred from the See of Lincoln to the new See of Ely, and the Manor of Spaldwick, in

Huntingdonshire, given to the Bishop of Lincoln in compensation. “ The fifteen parishes, which lie on the east side of the ancient boundary of the kingdom of Mercia, which never formed part of the Diocese of Lincoln, continued to be comprised in the diocese of Norwich; they constitute part of the Deanery of Fordham, within the Archdeaconry of Sudbury.” Until 1837, the diocese of Ely consisted of the Achdeaconry of Ely, comprehending the Deaneries of Wisbeach, Ely, Bourne, Cambridge, Chesterton, Barton, Camps, and Shengay. In the present reign the diocese was increased by the Counties of Huntingdon and Bedford, previously in the Diocese of Lincoln; and by the Archdeaconry of Sudbury, with the exception of the Deaneries of Hartismere and Stow, in Suffolk, previously in the diocese of Norwich.

The Bishop has patronage to a considerable amount in Cambridge, he is visitor of four colleges, and appoints absolutely to the mastership and one fellowship of Jesus College; of two candidates nominated for the mastership of St. Peter’s College by the fellows, he decides on one; he appoints one fellow at St. John’s College; and has several livings in his gift.

The Arms of the See—Gu. three ducal coronets or. These are derived from the arms of the East Anglian Kings.





The Dean and Chapter.

WHEN the Abbacy was converted into an Episcopal See A.D. 1109, the office of Abbot merged in that of Bishop, and the Prior became the head of the monastery, holding the same rank as Deans of other Cathedral Churches; he presided in chapter, and governed generally the affairs of the monastery. The first Prior, after this alteration, was Vincent, and there followed in succession thirty-six others, the last of whom, Robert Wells otherwise Steward, surrendered the monastery, at the dissolution, into the hands of commissioners for the king's use.

The surrender of the monastery of Ely with its goods and possessions into the hands of King Henry VIII., took place in November 1539. Agreeably to the powers vested in him by Parliament, the King, by letters patent dated September 10, 1541, granted his royal charter for erecting the Cathedral Church of the late monastery of *St. Peter and St. Etheldreda*, at Ely, into a Cathedral Church by the name and title of “*The*

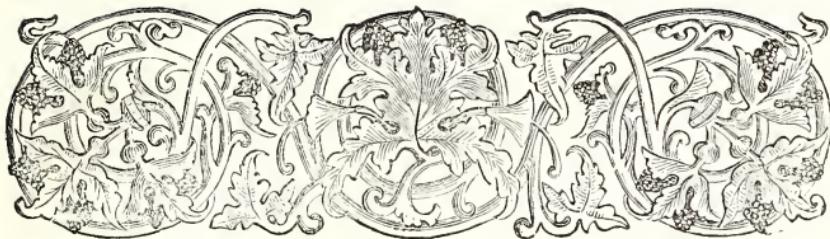
*Cathedral Church of the Holy and Undivided Trinity of Ely,** to consist of one Dean, a priest, and eight† Prebendaries, priests; with other ministers necessary for the celebrating Divine service therein; and a Grammar School for 24 King's Scholars: and did ordain the said Cathedral Church to be the Episcopal See of the Bishop of Ely and his successors. The said Dean and Prebendaries to be one body corporate, to have perpetual succession, one common seal, and to be called "*The Dean and Chapter of the Cathedral Church of the Holy and Undivided Trinity of Ely;*" giving them the whole site of the late dissolved monastery, with all the ancient privileges, liberties, and free customs of the same; and nearly all the revenues of the late monastery. Robert Steward, the late Prior, was made the first Dean, since whose time twenty-one others have held the office, exclusive of the present Dean, who was appointed in 1839.

The Statutes given to the Church by Henry the eighth, and confirmed by Queen Elizabeth, were modified by King Charles the Second, in 1666, and continue in force to the present day.

Arms of the Deanery—Gu. three keys or. These were the ancient arms of St. Ethelwold, Bishop of Winchester, and from him assumed as the arms of the monastery.

* Bentham's History, vol. ii. p. 225.

† By an Act of Parliament passed in 1840, the number of Prebendaries was in future to be reduced to six, two of which were to be attached respectively to the Regius Professorships of Greek and Hebrew, in the University of Cambridge



The Cathedral.

“Without—the world’s unceasing noises rise,
Turmoil, disquietude, and busy fears.

Within—there are sounds of other years,
Thoughts full of prayer, and solemn harmonies.”

The Cathedral.

The West Front.

IN taking a survey of this noble edifice, it will be well to commence with the western front, which, as Mr. Millers observes, on account of its height and breadth should be viewed from a competent distance: a good point of view may be easily found on the Palace Green. Even in its present state it must be admired for its impressive, though irregular, grandeur; but when the north wing was standing, corresponding with the south, which remains comparatively perfect; before the erection of the octagonal story of the Tower, and the Galilee or Portico, which, however beautiful in itself, has no proper connexion with the rest—it must have presented a frontage exceedingly grand, and inferior to but few others in the kingdom. Such, we believe, was the original design, but succeeding bishops made additions and alterations as their tastes dictated, and in the style then prevailing. This may account for the alterations

of windows and other parts from their original designs, and the transitions from one style to another, producing examples partaking of two periods, but not perfect in either.

The lower portions of the Tower and wings were built by Bishop Ridel, who died A.D. 1189, and completed as high as the first battlements, probably by his successor; part of this work is Norman, but the upper portions shew indications of transition towards the pointed style. A spire of timber covered with lead was erected on the western Tower by Bishop Northwold, about the middle of the thirteenth century, but removed sometime afterwards, when the upper portion of the Tower, in the Decorated style, was added, and surmounted by a spire. These additions were found to be injurious, and it became necessary to strengthen the lower portions of the Tower to support it; nor is it improbable that the fall of the north-western Transept was in some degree owing to the great additional weight, or that it was so far injured as to require removal.

The wings of the great Tower formed a kind of second Transept to the church, and were perfectly similar; the remaining wing has turrets at the angles; that at the south-west angle is much larger than the other, though they are of equal height, and rise considerably higher than the wing. The wing and towers are covered with ranges of arches one above another; the three lowest are circular, the fourth are trefoil-headed, the fifth and all above are pointed, and profusely adorned with mouldings.

The stone used in the erection of the Cathedral came from Barnack, near Stamford; and is of a much harder nature than what was commonly used: it gives proof of great soundness and durability, as may be seen by the good preservation of some of the mouldings. The soft white stone used for some of the interior decorations is called “Clunch,” and is found within a few miles of Ely; it is well adapted for the purposes to which it is applied, being easily worked and capable of being highly finished, but it will not bear exposure to the weather: most of the pillars with their capitals and bases, as well as many of the mouldings and ornaments in the eastern portion of the church, are of Purbeck marble.

The Galilee,* or Portico.

This was erected by Bishop Eustachius, who died in 1215, and is a beautiful as well as an early specimen of the Early English style. It consists of two stories without windows in the sides; in the upper story are three lancet windows at the west end, placed close together, the middle light being higher than the one on either side; the lower story receives light through the western opening. Externally it is adorned with four rows of small pillars and arches one above another on both sides. In front the recesses of the arches are

* The name is thus accounted for by the late Rev. G. Millers in his “Description of Ely Cathedral,” p. 43. “As Galilee, bordering on the Gentiles, was the most remote part of the Holy Land from the holy city of Jerusalem, so was this part of the building most distant from the sanctuary, occupied by those unhappy persons, who, during their exclusion from the mysteries, were reputed scarcely, if at all, better than heathens.”

deeper, being probably intended for the reception of statues. The arch of entrance and that of communication with the Tower are very elegant: on each side they rest upon five slender columns, a middle column with detached shafts, separating each into two smaller arches. The length on each side, internally, is occupied by two large pointed arches, comprehending under each two tiers of subordinate ones, the upper tier of five and the lower of three, supported by very slender columns, and below the arches on the sides are stone benches. All the shafts were originally of Purbeck marble, with elegant capitals.* The ribs of the vaulting are of free-stone, but the vault is of clunch. The floor was laid in tiles a few years ago.

The Inside of the Tower.

has lately been considerably improved by the removal of a floor which had been inserted just above the lower arches, thus opening it to the great lantern, bringing into view a series of beautiful colonnades and arches, for many years hidden, except to those who explored the upper portions; besides relieving it of the weight of a large quantity of stone and materials;† towards which improvements, the sum of £150. was given by the late H. R. Evans, Esq. The tops of the four fine

* Millers' Description of Ely Cathedral, p. 42.

† At the time these works were in progress (Oct. 1845), Mr. Basevi, the eminent architect of the Fitzwilliam Museum, at Cambridge, visited the Tower, and unfortunately fell from the old Belfry floor, and was killed. He was buried in the north aisle of the Choir, and a handsome slab with an elegant monumental brass by Messrs. Waller, has been laid over his remains.

arches which originally supported the Tower can now be partially seen ; they were spacious openings, but are contracted by interior arches in a different style, which were inserted in the early part of the fifteenth century, for the purpose of strengthening the building.*

The window over the Galilee entrance was inserted about A.D. 1800, and beautified a few years afterwards (1807), at the expense of Bishop Yorke, and the upper portion filled with stained glass, of which one portion was given by Bishop Yorke, and the other by Dr. Waddington, at that time a Prebendary of the Cathedral ; the remainder has recently been completed at the expense of J. T. Waddington, Esq. of Twyford House, Winchester, executed by Mr. Clutterbuck.

The South-west Transept

was, until very lately, separated from the Tower by a wall of stud and plaster, and used as a workshop or receptacle for materials used for repairs of the fabric, but is now thrown open in all its beauty. It has been repaired and restored† at considerable expense, towards

* The ceiling will be decorated at the expense of H. R. Evans, Esq.

† "The restorations, which have been for some years in progress, have been executed throughout with the most scrupulous care, preserving every portion of uninjured surface, and re-producing what is mutilated or destroyed as nearly as possible in exact conformity with the indications of the ancient work afforded by the parts which remain, and in the same material. They were at first carried out under the directions of the present Dean, assisted from time to time by Professor Willis, and by the occasional advice of professional friends ; but towards the end of the year 1847, Mr. G. G. Scott was appointed architect to the works, and under his direction the re-arangement of the Choir, and the other restorations

which, besides other benefactions, the Rev. E. B. Sparke, one of the Canons, gave £200.

The architecture of this portion of the Cathedral is worthy the special notice of the visitor, and the various forms of the arches, and the beautiful mouldings and ornaments on some of them, cannot but attract attention. The painting on some of the panels of the ceiling is for experiment only. A new floor of mosaic tiles will be laid, and when finished, this will be used as the Baptistry of the Cathedral; a new Font in the Transitional style, has been prepared, the gift of the Rev. W. Selwyn. one of the Canons; the present font, in the third bay of the Nave, will be removed, having no connexion with the Norman, or indeed with any other style of architecture in the building.

Several of the windows, which were for many years blocked up with stone and rubbish, have been re-opened; and those of the lower tier at the south end filled with stained glass by Mr. Wailes:

The west window contains—the Meeting of Jacob and Rachel; the Choice of Esther; and the Crowning of Esther: and is the gift of the Very Rev. the Dean.

The east window comprises—the Meeting of Isaac and Rebecca; of Boaz and Ruth; and the Marriage of Cana: contributed by Hamilton Cooke, Esq. of Carr House, Doncaster.

Not many years ago there was a communication by

still in progress, are being carried on. The windows have been filled chiefly through the exertions of the Rev. E. B. Sparke.”—*Archæological Guide.*

a covered viaduct over the road, between this Transept and the east wing of the Bishop's Palace, which road, from that circumstance, is still called "*The Gallery*."

Adjoining this Transept on the east, is the apsidal **Chapel of St. Catharine**, for many years in ruins, but lately re-built; towards the expense of which the sum of £100. was given by J. C. Sharpe, Esq. of London; and a stained glass window has been promised by the Rev. W. G. Townley, of Upwell, Norfolk.

The Nave.

On entering the Nave, the visitor cannot but be struck with the great length of the Cathedral, the noble appearance of the lofty arches, and the sublime grandeur of the whole view. With the Tower rising above; on the right, the south-west Transept, rich in the extreme with its several arcades of plain, intersecting, and trifoliated arches; and in front, the long vista of the Nave, the noble Octagon, and the Choir, to the extreme end of the church; we cannot but pause, and admire the skill of man shewn in such a work: but, when we consider to Whose honor and glory such skill is exerted, we no longer wonder at man's best energies being called forth to construct and ornament such a temple.

The Nave is of ample dimensions, but unadorned; it has a lighter appearance than many churches of Norman architecture, and, according to Mr. Bentham, is a late specimen of that style, having been completed A.D. 1174. The length is comprised in twelve bays or com-

partments, the pillars alternating in size and pattern ; there are no single round columns as in many churches, and the arches seem to be somewhat higher than semi-circular, being some little way rectilinear before they take the circular bend.* Those of the second tier comprehend in each two smaller ones, supported by a much lighter column ; each division in the upper tier is divided into three small arches, the middle one being larger and higher than that on either side of it. Over the aisle, on each side, runs a broad gallery, or "triforium," as it is usually called ; and above this is a narrow passage in the thickness of the wall, giving access to the upper tier of windows, called the "clerestory;" thus, the height of the walls is divided into three parts—ground-story, triforium, and clerestory ; and its breadth into the same number—Nave; north, and south, aisle. A semi-circular roof-shaft runs from the floor to the top of the wall, but the roof is open to the view from the floor to the leads; a far more finished and perfect effect would be obtained by a ceiling in accordance with the style of this portion of the building ; but we fear it would be a work of too great expense to be encountered, although we are encouraged by seeing how much has been done to other parts of the church, to hope that something may in a future time be accomplished.†

* Millers' Description of Ely Cathedral, p. 50.

† Since the first edition of this work appeared, in 1852, a bequest, by the late Rev. G. Millers, which was augmented by the liberality of his Executors to £400. has been invested as an accumulating fund for this purpose

On the second pillar from the east end of the Nave, on either side, may be observed a niche, indicating the western extremity of the original Choir, which extended across the Octagon.

Before proceeding to the Octagon it will be well to take a view of the

Nave Aisles,

commencing with the south, to which visitors will doubtless be attracted by its windows. We first observe a range of semicircular small arches and pilasters, running along under the windows. The windows of the aisles, as also those of the triforium, were originally Norman, but altered at some subsequent period to a later style; those however of this aisle have nearly all been restored to their original form, and filled with stained glass; we will endeavour to describe them in their order, beginning at the western end of the aisle:

1st. The days of Creation; executed by Messrs. Henri and Alfred Gerente, of Paris: the contribution of various Visitors to the Cathedral.

2nd. The History of Noah; by Alfred Gerente; the gift of Mrs. Pleasance Clough, as a memorial to her aunt Susannah, the wife of John Waddington, Esq.

3rd. The Annunciation; Salutation of Mary and Elizabeth; and the Birth of Christ: by Mr. Warrington, his own gift.

4th. Is from contributions by the various Tradesmen connected with the Cathedral: the subject is the Tower of Babel and the Confusion of Tongues; executed by Mr. Howes.

5th. The Visitation of the Angels to Abraham; the Expulsion of Hagar; and the Blessing of Jacob; by Mr. Gibbs, his own gift.

6th. The Institution of the Passover; the Death of the First-born; and the Departure of the Israelites; by Mr. Howes, his own gift.

7th. The fall of the walls of Jericho; the Passage of the Jordan; and the Return of the Spies from the promised land; by Mr. Wailes: presented by the late Rev. G. Millers, Minor Canon, as a memorial to his late wife, Mary Millers.

8th. The History of Samson; the gift of M. Alfred Gerente, as a memorial to his late brother Henri, who executed some of the windows in the south Transept; this window was executed by M. Alfred Gerente.

9th. The History of the Venerable Bede; by Mr. Wailes, his own gift.

10th. The History of David; by Mr. Hardman: presented by the ladies of the Dean and Canons.

11th. and last of the series—the History of Solomon; designed and executed by the late Rev. Arthur Moore, of Walpole St. Peter's, Norfolk; the cost of glass and other expenses being defrayed by the Dean and Chapter.

The vaulting of the aisles is of the original Norman, and forms a strong contrast with the rich vaulting of the eastern portion of the Cathedral. Traces of fresco work, or Early English decoration, have been discovered in the vault of the tenth bay from the west, and if the coats of yellow-wash were removed probably more might be seen. The door-way under the fourth window, formerly the Prior's entrance from the Cloisters,

is, on the exterior, very beautiful, being richly carved and ornamented; over the door is a figure of the Saviour in a *Vesica piscis*, attended by two angels; the mouldings above, as well as the capitals, jambs, and pilasters are enriched with running foliage, and with a series of medallions, some of which are very curious. Both Mr. Bentham and Mr. Millers give an engraved illustration of this door-way. The door-way also at the east end of the aisle, under the last window, formerly the monks' entrance from the Cloisters, now the south entrance to the Cathedral, is worthy of attention.

We now turn our attention to the north Aisle, and observe a range of arches and pilasters similar to those in the south Aisle, but an intermission under one of the windows marks the place where there was a communication with the parish Church of St. Cross, closed up about two hundred years ago. The windows of this Aisle retain their altered form; three of them have been recently filled with stained glass: and some others have been promised:*

The most eastern window of the Aisle has been filled in commemoration of the establishment of a Savings' Bank in Ely, being the contributions of certain subscribers returned to them as no longer necessary, assisted by a special contribution from the Rev. J. H. Sparke, one of the Canons. The subject taken from the History of Daniel; executed by M. Lusson, of Paris.

* One by the family of the late H. R. Evans, Esq. and designed as a memorial to him.

Another by Colonel Allix, designed as a memorial to the Rev. Peter Allix, D.D. formerly Dean of Ely.

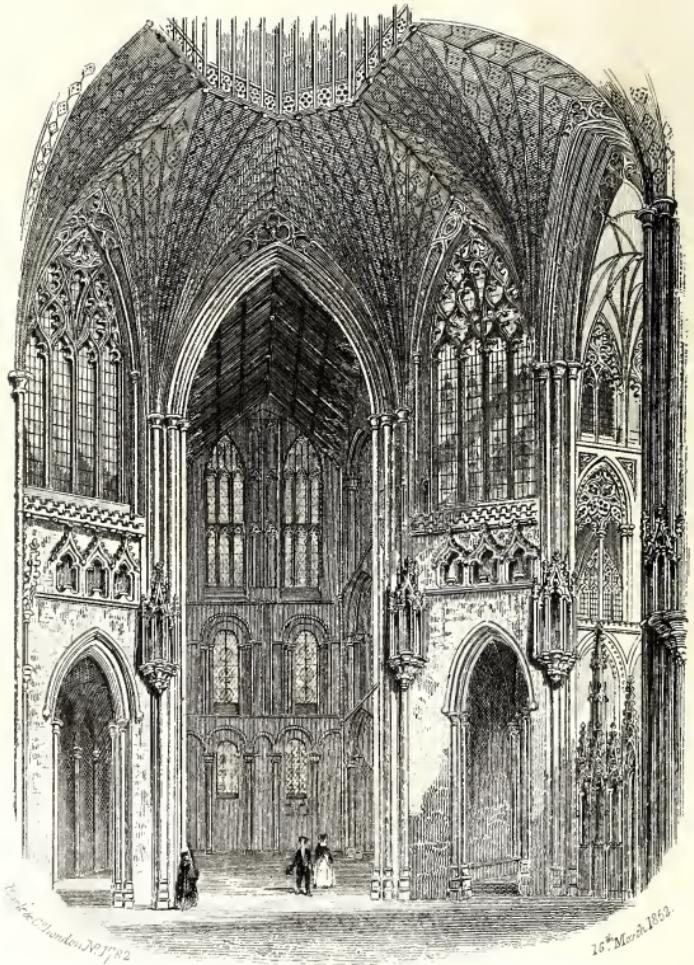
The fifth window from the east has been filled at the expense of J. J. Rawlinson, Esq. as a memorial to the late Rev. G. Millers, Minor Canon, and author of "A Description of Ely Cathedral." The subject is taken from the history of Elijah : and executed by Mr. Wailes.

The second window from the west has been filled at the cost of Mr. Bacon, Clerk of the works to the Cathedral, as a memorial to his late father, his predecessor in that office. The subject is taken from the history of our first parents ; executed by Mr. Cottingham.

At the west end of the Aisle, under an arch, is a most curious relic, deserving attention, It is the lower portion of a stone cross with a square pedestal, found some years ago at Haddenham, in the Isle of Ely ; the inscription* on the pedestal is in Roman capitals, except the E, which is Saxon.



* Thus translated by Mr. Bentham—"Grant, O God, to Ovin thy light and rest. Amen."



Verreaux London Nov 1782

16th March 1853

Chapter House & Nave Triforium, Ely Cathedral.

It will be found on referring to the history of the foundress of the monastery of Ely, (of which Mr. Bentham gives a long account), that her steward bore the name of Ovin, and there is reason to believe that the cross above referred to was erected either in the lifetime of Ovin, or to his memory soon after his death; probably in the early part of the eighth century: this would make it earlier, by nearly four hundred years, than any thing else in the church.

Near it is a relic supposed to have been part of the episcopal chair of Bishop Northwold.

A tablet on the wall near the eastern window of this Aisle bears the following inscription:

“ 1676,
Roger Clopton,
Rector of Downham,
Gave two hundred pounds,
By which The greatest Part
of the Nave of This
Church Was
paved.”

A noble example! which, if now followed, would be a timely benefaction, and indeed most desirable, as the pavement of the Nave, as well as that of the Aisles, is much dilapidated.

The Octagon.

We now come to this special glory of the Cathedral, “in which,” says Mr. Millers, in his excellent “Description of Ely Cathedral,” “elegance, magnificence, and strength are so happily blended, that it is impossible to determine in which respect it is most admirable.”

We follow up the description nearly in his own words. “Here stood originally, a square tower, which, in the year 1322, from the unequal pressure of the four parts of the church, gave way and fell eastward,” crushing in its fall the three adjoining arches. “It could not have happened at a more favorable conjuncture; as the convent was rich, spirited and liberal; and though another great work had been begun the preceding year (the erection of a new Lady Chapel), the repair of this great dilapidation was immediately undertaken, and completed in a few years, by Alan de Walsingham, at that time Sacrist; an officer under whose particular charge were all the monastic buildings. It has continued above five hundred years, and may it yet continue a noble proof of his consummate skill as an architect.” The conception was original, being perhaps the first building of the kind ever erected. “By throwing the weight upon eight strong piers and arches instead of four, he has probably guarded against the recurrence of a similar accident; at the same time he has given more ample space, a more agreeable form, and more scope for embellishment: which is, however, most judiciously confined within such limits as not to interfere with sober and impressive grandeur.” No one can behold it without admiring the skill which has suspended, rather than supported, a very heavy timber roof over so wide an area without a pillar. The fine effect, produced by the great quantity of light let down from above, is especially striking.

“It is not equilateral; there are four longer and four

shorter sides, alternate and respectively equal. Four lofty arches, in the four longer sides, open into the four principal parts of the church: alternately with these, in the four shorter sides, are as many more, much lower, opening obliquely into the aisles above and below the Transept. The arches are all supported by elegant clustered and conjoined columns, and their capitals are wreaths of flowers and foliage. Above the key-stone of each of the high arches, there is, or rather was, a whole length sitting figure, probably of some saint;" but even this seemingly inaccessible situation did not protect these figures from malicious injury, all having been defaced or partially destroyed.

"The other four sides are more ornamented; but the ornaments are chaste and not profuse. The four low arches in them are under canopies resting on good carved heads, which remain perfect. Those on the north-east are said to be intended for Edward III. and his queen, Philippa, in whose time the building was erected. On the south-eastern arch, are the heads of a bishop and a priest, perhaps meant for Bishop Hotham and Prior Crauden. On the north-west arch, are the heads of another priest, apparently younger, and of some secular person in long hair;" the former is supposed to represent the skilful architect of this noble work, and the latter the principal master mason. On the remaining arch at the south-west, are two figures, of which we can scarcely comprehend the meaning.

"A little above each of these lower arches, are three brackets with canopies; the figures are gone, but some

ornamental heads remain : above these canopies is a sort of embattled ornament, and above that a window of four lights and various tracery. It is extremely sharp-pointed, and towards the top each window is faced internally with a trellis or lattice work in stone tracery, which adds to its elegance without intercepting the light. These windows rise exactly to the same height with the higher arches.” They are, we understand, to be all filled with stained glass; that in the south-east angle has been completed by the munificence of the Rev. E. B. Sparke, and is designed to commemorate the principal persons who figured in the traditionary history of the foundress. The figures in the upper tier represent Anna, father of Etheldreda—Etheldreda, as queen—Tonbert, her first, and Egfrid, her second husband : in the lower tier, Etheldreda, as abbess—Wilfrid, bishop of York—Erminilda, the third abbess—and Sexburga, the second abbess : the tracery contains other figures and emblems, with the arms of the donor. The window in the north-east angle is partially filled by subscriptions from the Bachelors and Undergraduates of the University of Cambridge, and will be completed as soon as the funds will allow : the figures already inserted represent Werberga, fourth abbess of Ely—St. Edmund—Withburga—and Dunstan : and the tracery contains the arms of the University, with other figures and devices.

“ Between each two arches is a small cluster of slender columns ; on each of these, rather higher than the spring of the lower arches, is represented, in relief, some

passage of the life of St. Etheldreda;" beginning at the right side of the north-west arch, we find—

The first, which represents her marriage with Egfrid, king of Northumberland.

The second, her taking the veil in the Monastery of Coldingham, at the hands of Wilfrid, bishop of York.

The third, her pilgrim's staff taking root whilst she slept by the way, and bearing leaves and shoots.

The fourth, her preservation, with her attendant virgins, on a rock surrounded by a miraculous inundation, when the king pursued her with his knights to carry her off from her monastery.

The fifth, her instalment as Abbess of Ely.

The sixth, her death and burial.

The seventh, a legendary tale of one Brithstan delivered from bonds by her merits, after she was canonized.

The eighth, the translation of her body.

Above these reliefs are niches with canopies, crockets, and finials, but no statues. The columns rise to the same height as those of the four higher arches, having the same sort of capital, from which spring the ribs of the vaulted dome. In the centre of the dome is an aperture thirty feet wide, upon which is placed the lantern, an exact octagon, having on each of its sides a large sharp-pointed window. The whole of the dome and lantern is of wood.

When part of the dome was cleansed from its coats of yellow wash in 1850, sufficient remains of the ancient painting were discovered to show that the whole had originally been decorated, about A.D. 1338, in a magni-

ficient style, and it is to be hoped that it may be, in some degree, restored to its former grandeur.*

Before proceeding to the Choir we will notice

The Transepts,

which are the oldest portions of the Cathedral, having been begun by Abbot Simeon, in 1083, of whose work, however, the ground-story only remains. Both Transepts have aisles, which, in the south Transept originally extended round the end of it, as at Winchester. In each of the Transepts there is a simple cylindrical shaft, of which no other specimen occurs in any other part of the church. The capitals of the columns are ornamented, except those on the west side of the north Transept, which are plain. The columns and arches above the lower tier are similar to those in the Nave. The roof in both Transepts is of bare rafters, painted with flowers and devices; angels, with wings expanded, support the principals.

The western aisle of the north Transept is open, that on the eastern side is divided by walls behind each column into compartments; one portion is used for an entrance to the Lady Chapel, and another as a vestry for the lay-clerks. There are corbels, or perhaps fragments of piscinæ, in two of them. At the north end is a small colonnade, the arches of which are irregular; those opposite the windows being higher to allow free passage to the light. In the year 1699, the fall of a

* A portion of the dome may be observed decorated in imitation of the original, done as an experiment.

portion of the north-west corner took place, but it was so well re-built as not to be easily discernible in the interior. The windows of the triforium on the east side are original; those of the triforium on the west side, and the upper ones at the north end, are of a later age; the rest are all in their original form, or have been restored to it. Four of the windows at the north end, and those of the western aisle have been recently filled with stained glass:

The two lower, and the western window of the second tier, at the north end, were executed by Mr. Wailes, at the expense of the Rev. E. B. Sparke.

The eastern window of the second tier, was executed by the late Rev. A. Moore. The subjects of these four windows are taken from the history of St. Paul.

The northern window in the western aisle has also been filled with glass executed by the same gentleman. The subject is taken from the Parable of the Prodigal Son.

The middle window of the western aisle has been filled at the expense of John Muriel, Esq.; executed by M. Lusson: the subject—the Good Samaritan.

The south window of the aisle has been filled with glass executed by M. Lusson, designed as a memorial to the late Rev. Arthur Moore, of Walpole, who designed and executed three windows in the Cathedral; the subjects are taken from the Parables.

We now cross the Octagon to the south Transept, which has recently undergone a thorough repair, at a great expense; the rafters and cornices have been repainted and gilded in their original style, which, with the stained glass windows in the south end, produces

an amount of colour, the effect of which is extremely beautiful. The western aisle appears to have been closed for many years, as, on the walls built in the arches (and which, until lately, completely filled the openings), there is a row of intersecting Norman arches about the height of those in the aisles of the Nave. Of this aisle, thus inclosed, one portion is used as a vestry by the Virgers, having an entrance through a pointed arch at the end of the south aisle of the Nave; the middle portion as a vestry for the Clergy, with a muniment room beyond. The windows of this aisle and those of the clerestory on both sides are in their original form, and so are those of the two lower tiers at the south end, but the others are of a later age. The gable window differs from those of the upper tier of the north Transept. The windows in the south end have been recently filled with stained glass:

The east window of the lower tier, executed by Henri Gerente, of Paris; presented by the Rev. E. B. Sparke: the subject taken from the History of Joseph.

The west window of the lower tier, contains the History of Moses; by Henri Gerente; the gift of Lessees of the Bishop of Ely.

The east window of the second tier, contains the History of Abraham, with parallels; by Henri and Alfred Gerente; the gift of Incumbents of livings in the diocese, and in the patronage of the Bishop of Ely.

The west window of the same tier, contains the History of Jacob, by Alfred Gerente: the gift of Incumbents of livings until lately in the patronage of the Bishop of Ely, but not in his diocese.

The gable window contains six figures of the Patriarchs, with our Lord in the centre ; the gift of some of the Peers and Prelates educated in the University of Cambridge : some of the figures are executed by Mr. Howes, and others by Mr. Breedy.

The middle window of the western aisle has also been filled at the expense of the Rev. George Rous, Rector of Laverton, Somerset, designed as a memorial to his grandfather, Dr. Hugh Thomas, nineteenth Dean of Ely : the subject taken from the Book of Jeremiah : executed by M. Lusson.

The eastern aisle was formerly divided, by walls behind each column, into three compartments, and separated from the body of the Transept by wooden screens ; the divisions were removed in 1813, when it was enclosed as we now see it to form the Cathedral Library.

At the end of this Transept also is a colonnade, but different from that in the north Transept, the arches being all of equal height, but not so high as the others ; over this is a row of intersecting arches. These galleries were erected at a period subsequent to the adjoining walls, and probably intended to form a passage from one triforium to the other. Some remains of ancient decoration may be observed on the walls, and on the capitals of the piers, &c. some of which have been renewed.

The carved oak door, leading to the vestry of the clergy, in the western aisle, deserves attention. It is not exactly known whether it originally belonged to the Cathedral ; the carved devices are similar to those in the Chapel of Bishop Alcock, in the north aisle of the

Choir, and no doubt it was once attached to some building erected by that prelate. It was found at Landbeach, and sent to the Cathedral by the late Rev. H. Fardell, then one of the Canons. The inlaid or tessellated pavement in this Transept, formerly lay in the passage leading from the Choir to the Lady Chapel.

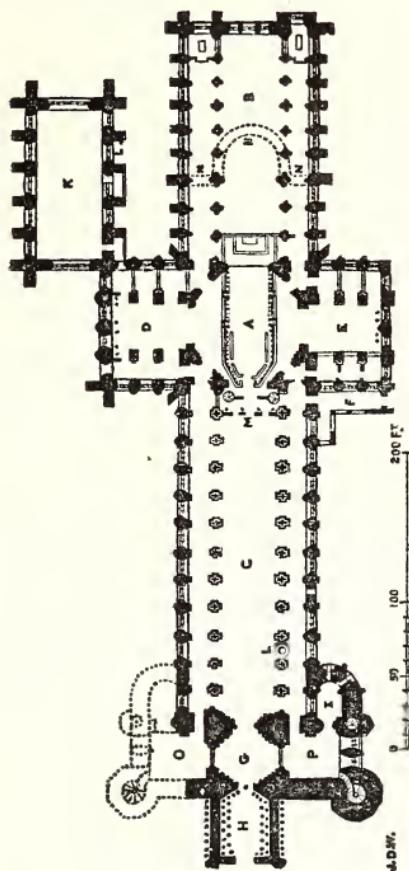
The new oak screen will attract the attention of the visitor by its elaborate design and skilful execution, and, when completed, will probably not be surpassed by any thing of the kind in the kingdom. It was designed by G. G. Scott, Esq. and executed by Mr. Rattee, of Cambridge, in a manner that testifies highly to his skill and ability. The elegant brass gates, and the brass foliage in the lower panels of the screen, have been executed by Mr. Hardman, of Birmingham.

The Choir,

previous to 1322, was under the central Tower and extended, including the screen, from the second column of the east end of the Nave, to about the same distance on the opposite side; and was, after the erection of the Octagon and the three arches adjoining it on the eastern side, again placed there; in 1770, it was removed to the six eastern arches of the Cathedral, formerly the Presbytery. It has been again removed, and now commences at the eastern side of the Octagon, extending to the length of seven arches, leaving the space of the two eastern arches as a retro-choir.

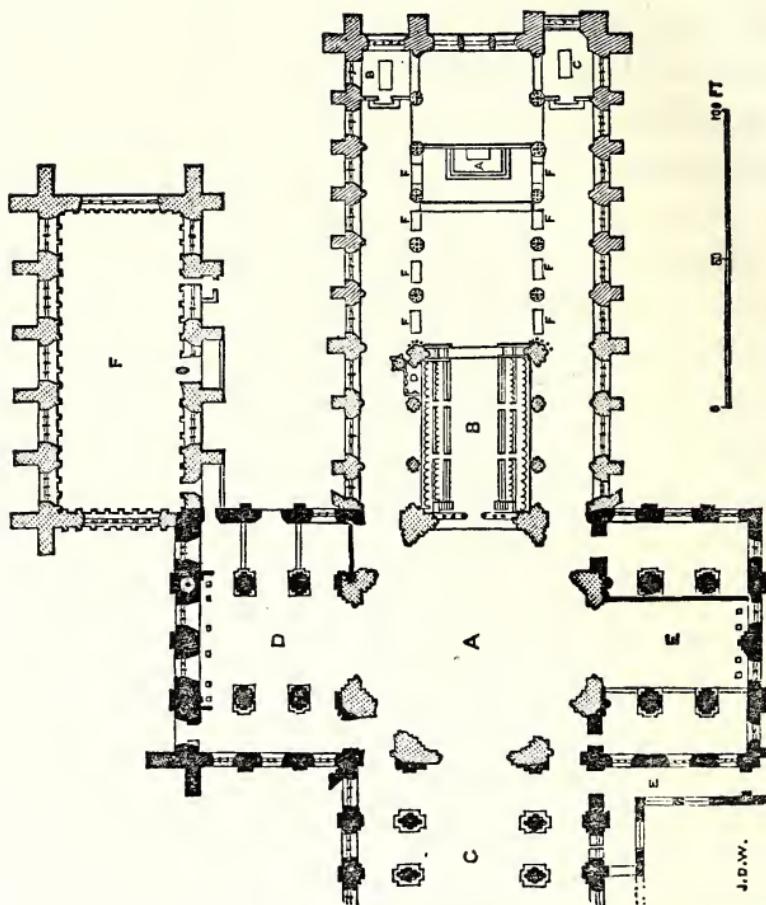
This will be better understood by reference to the accompanying plans, (for the use of which the compiler

is indebted to the kindness of the Editor of the "Architectural Quarterly Review,") showing the arrangement of the Choir as it was in the last century, and the alterations just made.



GENERAL PLAN.

A Octagon, with the arrangement of the Choir previous to 1769.	H West Porch, or Galilee.
B Presbytery.	I St. Catharine's Chapel.
C Nave.	K Lady Chapel.
D North Transept.	L Font.
E South Transept.	M Rood Screen.
F Part of Cloisters (ruined).	N N N Foundations of Norman apsc.
G Western Tower.	O Foundations of n. w. Transept.
	P South-western Transept.



CHOIR AND TRANSEPTS, SHOWING NEW ARRANGEMENTS.

The black tint represents the Norman work of Abbots Simeon and Richard, 1083—1106.

The lined tint represents Bishop Northwold's work, 1229—1254.

The dotted tint represents the work of Bishops Hotham, Montacute, and Lisle, 1316—1361.

A The Octagon.

A Altar, as now proposed.

B Choir, as now being carried out.

B Bishop Alcock's Chapel and Tomb.

C Nave.

c Bishop West's Chapel and Tomb.

D North Transept.

d Organ, and Staircase to ditto.

E South Transept.

e Part of Cloisters (ruined).

F Lady Chapel.

f f f Tombs.

The architecture of the first three arches is greatly admired as a specimen of the Decorated style; they were erected at the expense of Bishop Hotham, about the same time as the Octagon, and probably under the superintendence of the same skilful architect. The lower columns are nearly, the capitals entirely, of the same form with those of the Octagon; but the arches are more ornamented; and those of the triforium, and the windows above them are, as Mr. Bentham observes, “embellished with tracery work of such elegance and delicacy, as seems scarcely consistent with strength.” These windows have the same kind of lattice-work before remarked in the Octagon. Between each of the two lower arches is a corbel profusely adorned with foliage in high relief, richly coloured and gilded; from this rises a column between the upper arches and windows, and from the top of this column spring the ribs of the vaulting, which is very elaborate. In the spandrels of the first lower arch on the south side, are the arms of the see (*gules three ducal coronets or*); and those of Bishop Hotham (*barry of ten azure and argent, on a canton or a martlet sable*).

The ornamented cresting or parapet over the lower and second tiers of arches has been entirely renewed; and every portion of the eastern part of the Cathedral has been carefully and thoroughly cleansed from the coats of yellow-wash with which it was covered; the Purbeck marble pillars have all been re-polished, and the bosses and ornaments of the vaulted ceiling of the Choir coloured and gilded in accordance with the ori-

ginal design; by which we are enabled to form some idea of its former grandeur.

The absence of a bishop's throne is peculiar to this Cathedral; the bishop occupying the return-stall on the right-hand side of the entrance, and the dean that on the left; these seats being appropriated in other cathedrals to the dean and sub-dean. When the abbacy was converted into a bishoprick, the bishop took the seat previously held by the abbot, the prior retaining his own: and, on the re-foundation in 1541, the dean occupied the seat of the former priors.

On the right of the entrance, therefore, is the lofty canopied seat of the bishop, and on the left that of the dean; and the ancient stalls designed by Alan de Walsingham, in the early part of the fourteenth century, extend on both sides to the length of the three arches of Bishop Hotham's erection. These stalls have been cleaned and restored, and harmonize well with the new work; their canopies are very rich and elaborate, and the panels under the upper portions were probably designed for sculpture, which would add greatly to the beauty of the whole. A group, representing the Nativity of our Lord, executed by Mr. J. Philip, has been placed in one of the panels on the northern side, with good effect. The sub-stalls are new, and the whole of very beautiful design; the stall ends in the upper range have, under the canopies, a series of statuettes of the principal among the ancient benefactors of the church, and for finials they are crowned with figures of angels with musical instruments. The figures were designed

and modelled by Mr. J. Philip, and executed partly by him, and partly by Mr. Rattee; we subjoin a list of them, commencing at the north side, progressing eastwards, and returning westward by the opposite side:

Etheldreda—with model of Saxon church	673
King Edgar—who restored the same, holding plan	970
Abbot Simeon—plan of Norman church	1083
Abbot Richard—Old Choir and Transept	1106
Bishop Harvey—Nave	1109
Bishop Ridel—Western Tower with Spire	1180
Bishop Eustachius—Galilee	1215
Bishop Northwold—Six eastern arches	1252
Bishop Hotham—Three bays of the Choir	1322
Prior Crauden—his Chapel	1328
Alan de Walsingham—Lady Chapel and Octagon	1322
Bishop Alcock—Model of his Chapel	1488

The fronts of the stalls are generally of open work, shewing the seats, or misereres as they are usually called, behind; these last are curiously carved beneath. On the faces of the stall-ends of the lower tier are various emblematical devices, crests, and arms, beautifully carved, which we enumerate below, following the same order we pursued in the list of statuettes.

The Crest of the Dean.

The Crest of the Revs. J. H. and E. B. Sparke, Canons.

The Crest of the late Rev. H. Fardell.

The Arms of the Rev. J. Ashley, Canon.

The two eastern ones on each side are emblematical of the Evangelists.

Pelican feeding her young—one of the earliest symbols of our Blessed Lord.

The Arms of the late Dr. Mill.

The Arms of the Rev. W. Selwyn, Canon.

The Arms of the See.

The organ is placed in a position differing from that of any other in England, although not unusual in Continental Cathedrals. The pedal and swell organs have been placed in the triforium on the north side, and the great organ, with the choir organ beneath it, project in front of the eastern arch of Hotham's work, resting upon an overhanging chamber behind the stalls. The organ has been re-constructed, with great additions, by Mr. Hill, of London, and the magnificent organ-case, with its sculptures, was executed by Mr. Rattee; the pipes and much of the wood-work have been gilded and ornamented by Mr. Castell, of London, and the effect which it produces, from almost every point of view, is rich and agreeable; while from its unusual position it loses little of its power or sweetness of tone, but sends forth its pealing sounds, reverberating through the lofty arches with fine effect. We know of nothing more sublime than the voices of a congregation, assisted and supported by such an instrument, praising and adoring the great Giver of all good, but are led to exclaim with the poet—

“There let the pealing organ blow,
To the full voiced choir below,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstacies,
And bring all heaven before mine eyes.”

Milton.

Bishop Hotham's work is terminated at the third arch by two strong piers at the ends of the stalls. Here

commenced the semicircular east end of the original church, extending a very little way further; it was taken down in the year 1235, by Hugh de Northwold, eighth bishop, who added the six beautiful eastern arches at his own expense; they form a pure and good example of Early English work, and were completed A.D. 1252, and dedicated in the same year, in the presence of king Henry III. and many nobles and prelates. This was called the “Presbytery,” a common name at that period for the chancel or east end of a church.

“The character of the three western arches is singularly yet beautifully arranged to harmonize, in point of elevation of its parts, with the six eastern arches; this, and the very great excellence of the details, renders this part of the edifice a most valuable study.”* The absolute contact here of the two styles of Early English and Decorated, affords the spectator an opportunity of contrasting them, and of judging of the comparative merits of each. By many, the eastern arches are preferred for their chaste and elegant appearance, not being so profusely ornamented as those of Bishop Hotcham’s erection, but, as Mr. Millers observes, “every thing seems in its proper place and fitly proportioned; all harmonize, and, taken altogether, give a general character of lightness and elegance. This is nowhere more conspicuous than in the roof; the plain ribs of which, diverging from their imposts, instead of crossing each other and spreading into intricate forms, go straight to a longitudinal mid-line, running from west

* Rickman.

to east, and decorated with coloured figures or flowers, where the springers meet it."*

The piers of the lower arches are cylindrical, surrounded by slenderer detached shafts, under one capital, all of Purbeck marble. The clustered columns and beautiful arches of the upper tiers cannot fail to be admired for their elegance and beautiful design. The spandrils throughout are relieved with trefoils and quatrefoils deeply sunk and backed with Purbeck marble, and, on the whole, the contrast of light and shade, depth and projection, produces a very fine effect. The original lancet windows of the aisles and triforium were re-placed in the fourteenth and fifteenth centuries by larger windows of a flamboyant character: the clerestory windows are three lancet-shaped lights under one arch of the same span with those below. The two triforium windows on each side of the first and second bays inserted by Bishop Barnet in 1370, were probably designed to give additional light to the high altar, as well as to the shrine of St. Etheldreda, which at that period stood between the first arches of Bishop Northwold's erection. The tracery in these is similar to that of the corresponding arches of Bishop Hotham's work, but is not so highly ornamented.

The east end is very beautiful, and will bear comparison with those of many churches erected after the large end windows came into use. There are two tiers of lights, the lower consisting of three very high lancet shaped, and all equal; the second consists of five, the

* Millers' Description of Ely Cathedral, p. 74.

middle one being higher, and those on the sides gradually lower. They are enriched by slender pilasters and leafy mouldings, presenting altogether a chaste and elegant design. The whole of these windows will ere long be filled with stained glass by the munificence of the late Bishop Sparke, who in 1833, gave £1500, three per cent. stock, for that purpose.

The floor of the Choir has been re-laid with marble combined with Minton's mosaic tiles; and a large marble slab has been placed over the grave of Bishop Hotham, inlaid with brass, and bearing the arms of the see and those of the bishop, surrounded by an inscription. Another has been laid over the grave of Prior Crauden, superior of the monastery at the time of the erection of the Octagon. This is the original gravestone of the prior, but it had, with several others, been removed to another part of the church, many years ago. The brass insertion has been renewed by Mr. Hardman, shewing a kneeling figure with a large foliated cross issuing from his bosom, with the initials, I. C. on either side, and surrounded by an inscription.

In the wide treading of one of the steps leading from the Choir to the Presbytery, are placed the arms of some of the benefactors to the restoration of the Cathedral;* executed by Messrs. Minton. In the Presbytery, where the absence of stall-work allows space for more elaborate design, it will be seen much care

* Those in the centre are the arms of the Duke of Bedford; on one side, those of the Rev. Thomas Halford, and Alexander Beresford Hope, Esq., and on the other, those of John Dunn Gardner, Esq., and John Charles Sharpe, Esq.

and skill has been used, and the effect produced is magnificent. The places of sepulture, so far as they can be ascertained, of bishops, priors, and deans, will, we believe, be marked by small brass plates, recording their names, with dates, &c.

A temporary altar screen has been placed until a new and appropriate one can be erected; the position of which will be between the second and third arches from the east end; it is now in course of erection, and when complete will consist of a centre and two wings of rich open work; the centre, or reredos, will be of much greater elevation, and deserve particular attention for its elaborate and beautiful design, as well as the skilful execution of its details. It has been designed by G. G. Scott, Esq. and will, with the oak screen at the west end of the Choir, form magnificent examples of his skill and taste.

The centre will be of alabaster, and comprise a series of open arcading, with spiral pillars and elegantly carved capitals; the pillars will be enriched by inlaid work in coloured stones. It will be divided into five compartments, the centre one being larger than the others; and recessed in these openings will be incidents connected with the passion of the Saviour, carved in alto-relievo. The arches will be light and elegant, and the tracery of geometrical work contain heads and figures; on the central gable will be a figure of our Lord enthroned, surrounded by rays of glory; and on either side figures of the Evangelists, the appropriate emblems being worked in the crockets; between these will be

sitting figures representing virtues. The outer mouldings will be embellished with crockets and finials; and between the arches will rise small pillars surmounted by figures of angels bearing instruments of the Passion. Over the central canopy will be placed statuettes of our Lord with those of Moses and Elias: the gables will also be enriched with busts of the major Prophets, the Doctors of the Church, &c. and other spaces will be enriched with mosaic. The centre will be backed by open stone work with a beautiful cresting, which will add greatly to the grandeur of the whole. Under the openings will be a row of sunk quatrefoils ornamented with ball-flowers, and filled in with mosaic; and the wall below will be enriched with diaper work of elegant patterns, which will also be extended over the space below the openings in the wings, which are of clunch.

The whole of the stone work, including the architectural carving has been beautifully executed by Mr. Rattee, and is in a state of forwardness: and the sculpture is in the hands of Mr. J. Phillip. The reredos is the munificent gift of J. Dunn Gardner, Esq. and designed as a memorial to his deceased wife.

The altar being raised several steps above the level of the floor will shew to advantage the magnificent Altar Cloth, which is of rich crimson velvet, embroidered with much taste and skill by Miss Agnes and Miss Ellen Blencowe, and is thought to be worthy of the best ages of Mediæval embroidery. "Its length is divided into three parts; the middle containing a very

beautiful figure of our Lord as risen, contained within a pointed aureole of a deep blue colour, and bordered by radiating beams. Broad orphreys, embroidered in flowers, divide the middle compartment from the sides, which are of red velvet powdered with conventional flowers;”* the largest being copied from ancient examples at East Langdon, Kent, and others from Othery, Somersetshire. The inscription on the superfrontal is worked in gold as follows :—

“*Agnus Dei qui tollis peccata mundi dona nobis pacem. Agnus Dei, miserere nobis.*”†

The first arch on the south side of the Presbytery is occupied by the gorgeous monument of Bishop de Luda, who died in the year 1298 : the restorations of the north side of this monument will afford some idea of its original appearance ; the effect will probably be somewhat subdued when the windows at the east end of the Choir are filled with stained glass. The indent in the gravestone under the arch leaves no doubt of its having been once finished with a brass figure. The next arch contains the tomb of Bishop Barnet, A.D. 1373 ; it is of Purbeck marble, and had originally the effigy of the bishop engraved in brass on the table of the tomb. Under the third arch is the high tomb of John Toptoft, Earl of Worcester ; this is in the Perpendicular style, but less beautiful than that of Bishop Redmyn, on the opposite side : on the table of the tomb are the effigies

* Ecclesiologist.

† “O Lamb of God, that takest away the sins of the world, grant us thy peace. Lamb of God, have mercy upon us.”

of the earl and his two wives : the two latter only were buried here, the earl having been beheaded in 1470, and buried in London.

The interesting remains of the tomb of Bishop Northwold, founder of the Presbytery, who died in 1254, which have for many years lain on Bishop Barnet's tomb, are in course of restoration, and will be placed in the fourth arch on the north side of his own work. It is a large slab of Purbeck marble, highly adorned with carving ; at the feet is a representation of the martyrdom of St. Edmund by the Danes, commemorative of his having been lord abbot of Bury before he was preferred to the see of Ely ; the niches in the sides of the prelate's stall have statuettes—on the left, St. Etheldreda, an abbess crowned, and a nun ; on the right, a king, an abbot, and a monk. It was originally placed over his grave in the centre of the Presbytery.

The monument of Bishop Hotham has been in some degree restored, and will, we understand, be placed in the third arch on the north side of the Presbytery. It originally stood in the first arch of his own work.

The second arch from the west, on the north side, is occupied by the tomb of Bishop Kilkenny, who died while on an embassy to the Court of Spain, in 1256 ; his body was buried at Sugho, where he died, his heart only being interred here : the monument is of Purbeck marble, and in the Early English style. In the next, or most western arch, is the beautiful monument of Bishop Redmayn, who died in 1505. This is a fine specimen of the third pointed or Perpendicular style,

and is richly ornamented with niches and canopies, and a variety of shields with arms and emblems ; the effigy of the bishop is recumbent on a high tomb under a rich canopy, with a space left at the foot for a chantry priest. The restoration of this monument has been a work of considerable labour and expense.

Passing through the open portion of this monument we enter the

North Aisle of the Choir.

The first object to which we direct our attention is a very beautiful door arch, formerly the means of communication with the Lady Chapel ; it had statues on each side in large niches, a sitting figure above the key-stone, and many smaller niches, crockets, and finials ; the mouldings and ornaments were originally beautified by colours and gilding, but all are injured and defaced. Opposite to this is a new and elegant spiral staircase to the organ ; it is of open work richly carved, with foliated mouldings and ornaments. Under the upper portion is a chamber or recess for music books, &c. A little further eastward is the elegant memorial brass laid over the remains of the late Mr. Basevi, the eminent architect of the Fitzwilliam Museum, at Cambridge, who was killed by accidentally falling from a scaffold in the western Tower, in 1845.

Having noticed the monuments of Bishops Redmyn and Kilkenny in our survey of the Choir, we pass in succession those of Bishops Patrick, Mawson, and Fleetwood. In 1770, these monuments were removed

from the Presbytery to make room for the Choir; the tombs of Bishops Redmyn and Kilkenny are in their original places. In the last bay, was formerly the monument of Bishop Gray, but the gravestone only remains, the brass having been removed. The arms of this prelate may be observed in the sides of three of the windows in this aisle, which were re-built by him about A.D. 1460.

At the east end of this aisle, occupying the space of one bay, is the **Chapel of Bishop Alcock**, who was comptroller of the works to Henry VII., and founder of Jesus College, Cambridge. The chapel is in the Perpendicular style, and was begun about A.D. 1488, as appears from a stone inserted in the wall under the east window, and which was found under ground near the chapel some years ago, bearing the following inscription, scarcely legible :

Johannes Alkoc epus eliesis hanc fabrica fieri fecit.
M.cccclxxviii.

The ornamental portion is curiously executed, but the pinnacles are disproportioned and crowded, presenting a confused and heavy appearance; the vaulted ceiling is rich and elaborate, with a large pendant of curious workmanship in the centre. The favorite device of Bishop Alcock, a cock standing on a globe, may be seen in the window and several other places. He died A.D. 1500, and was buried in the centre of the chapel, his monument, which was once richly ornamented, being against the north wall. Much has been done towards

the restoration of this chapel at the cost of the Master and Fellows of Jesus College; a new floor of encaustic tiles has been laid; and we hope ere long to see the east window filled with stained glass, which will doubtless contribute much to the improvement of the chapel.

We now proceed across the *rétro-choir*, and have a good opportunity of noticing the portion of Bishop Alcock's chapel on this side. Near the middle of this passage is the grave of the late Bishop Allen, who died in 1845, to whom a beautiful monument has lately been erected in the western bay of the south aisle of the Choir. Nearly under the centre window, a few feet from the wall, is the grave of the late Rev. H. Fardell, for thirty-five years Canon of the Cathedral, and an active Magistrate for this and the adjoining counties of Norfolk and Lincoln, who died in March, 1854, deeply regretted. A little more southward is the grave of the late Dr. Mill, Canon of Ely, and Regius Professor of Hebrew in the University of Cambridge, who died in December, 1853.* On the south side is the tomb of Cardinal de Luxemburg, Archbishop of Rouen, and Bishop of Ely, 1438—43. This was for many years hidden by a screen, but has lately been in a great measure restored. He died at Hatfield, and his body was buried at Ely, but his heart in the Cathedral of Rouen,

* A monument to Dr. Mill is, we believe, in preparation, at the cost of his family; and the window opposite, in the South aisle, is to be filled with stained glass, as a memorial to him, by subscriptions among his friends.

in Normandy. The niches and canopies, with crockets and finials, in the arch above, will also attract attention as being chaste and elegant; they are similar to those in the interior of Bishop West's chapel, but perhaps rather more perfect.

South Aisle of the Choir.

The eastern portion of this aisle is occupied by the elegant **Chapel of Bishop West**, filling the space of one bay, in the same way as that of Bishop Alcock in the north aisle. It was erected about A.D. 1534, and is a fine specimen of that gorgeous style, the Florid English. The niches and canopies are very numerous, and almost endless in variety of size, shape, and decoration. There are places for upwards of two hundred statues, large and small. Some of the carved heads are of medallion size, and well executed: but every part of this elegant chapel has suffered the most barbarous mutilation. “It is impossible to contemplate this beautiful oratory, even in its mutilated state, but with feelings of admiration; the taste of the designer, no less than the execution of the sculptor are wonderful, and although every part is covered with niches, pedestals, and canopies, interspersed with relievos, grotesque designs, and ornaments, the whole appear light and airy. The under parts of the canopies are covered with tracery that may almost be compared to lace-work exquisitely varied and finished.”* The ceiling and pendants are also deserving attention; the former is divided into lo-

* Supplement to Bentham's History, p. 69.

zenge-shaped compartments of different sizes, all coloured, and on many of them are painted the arms of the see and those of the founder of the chapel. The pendants are formed by figures of angels holding the same arms and those of Henry VIII. Over the door on the inside, is the inscription :

“GRACIA DEI SUM ID QUOD SUM. A.D. 1534.”

and the same without the date and the word “*id*,” is to be seen in several other places, both within and without. The iron gates are worthy of notice as one of the best remaining specimens of work of the period.

At the east end is a monument to the late Bishop Sparke, who, with Mrs. Sparke, was buried in this chapel in 1836. The memorial window to them is by Mr. Evans, of Shrewsbury, and was presented by the family of the late bishop; it represents the four Evangelists, with St. John the Baptist in the centre; and the tracery is filled with appropriate emblems and ornamental devices.

“On the south side, in seven small arches, closed with as many stones inscribed with names and dates, are immured the remains of seven eminent persons* of the tenth and eleventh centuries, who were originally interred in the Conventional Church,” but from which they were removed to the present cathedral, and placed

* Wolstan, Archbishop of York; Osmund, a Swedish bishop; Ednoth, Bishop of Lincoln; Alfwin, Elfgar, and Athelstan, Bishops of Elmham; and Brithnoth, Duke of Northumberland. An interesting account of the removal of these remains may be found in the Addenda to Bentham’s History, vol. ii. p. 23, &c.

in the north wall of the Choir ; and when the Choir was altered in 1770, these remains were again removed, and deposited in their present resting places.

The windows of the south aisle are nearly similar to those in the north aisle, having been altered to their present form about the same period. The second* window from the chapel, over an arched recess in the exterior wall, has been filled with stained glass at the joint cost of Lady Buxton, and of her son Sir Robert Buxton, Bart., of Shadwell Park, Norfolk ; the subjects taken from the History of Martha, Mary, and Lazarus, designed by N. J. Cottingham, Esq.

Several monuments to former prelates of the church, and to other persons, may here be observed, the most prominent amongst which is that to Bishop Gunning, bearing date A.D. 1684. In the next bay is one to Bishop Moore ; and beyond that is one to Bishop Henton, A.D. 1609 ; this is perhaps the only instance since the Reformation, of the effigy of a bishop in a cope ornamented with saints ; the figures on the left border of the cope are those of St. Bartholomew, St Matthias, St. Andrew, St. Peter, and St. John the Evangelist.

Two only of the many ancient monumental brasses remain ; one to Humphrey Tyndall, fourth dean of the Cathedral, A.D. 1614 ; and the other to Bishop Goodrich, A.D. 1554, who is represented in his pontifical vestments, and bearing the great seal as Lord Chancellor of

* The first window, as we before observed, will be filled with stained glass by subscriptions from the friends of the late Dr. Mill.

The third window will be filled at the cost of the Rev. J. H. Sparke, one of the Canons.

England. Neither of these are in their original places. Numerous other incised stones in different parts of the church denote that they had once been numerous and various, but, with the exception of those enumerated above, all are destroyed, by the act of the mercenary or the fanatic.

Before we pass on to the few remaining monuments, we will take the opportunity of observing the piers which separate Bishop Northwold's work from that of Bishop Hotham; "they are," as Mr. Millers observes, "a combination of the two sorts of column severally in use at the respective times at which the two fabrics were erected; the east side has the small shafts distinct from the main column, and the west side is clustered; where they meet is a niche for a statue."* In the niche on this side, is a tablet to the memory of the late Rev. James Bentham, Canon of Ely, and author of "The History and Antiquities of Ely Cathedral," a work of acknowledged merit, the result of many years' labour and research. He died Nov. 19th, 1794, aged 86. The inscription is from the pen of Dr. William Pearce, who was at that time Dean of Ely.

The monument to Robert Steward, Esq. is next in our route, and beyond that, one to Sir Mark Steward, both examples of no particular style. In the last bay is the beautiful monument recently erected to the late Bishop Allen, whose grave we noticed in passing the retro-choir; on the tomb is a reclining figure of the deceased prelate in white marble sculptured by Legrew,

* Millers' Description of Ely Cathedral, p. 89.

and considered to be a good likeness. This was erected at the expense of the late bishop's family; at whose cost also the window behind it will be filled with stained glass.

Several other monumental remains may be observed in various parts of the church, but to enumerate them or point them out would carry us beyond our limits; one however we may notice in our course, it is that of Dean Cæsar (A.D. 1636), which has been removed from its late position in the north aisle of the Choir, to the junction of that aisle with the closed end of the eastern aisle of the north Transept. We now pass on to the

Lady Chapel,

which is on the north side of the Cathedral, and to which our way lies through a door at the north-east corner of the north Transept. The Chapel was erected in the early part of the fourteenth century (1321—49), under the superintendence of Alan de Walsingham, the skilful architect of the Octagon, and is a most beautiful specimen of the Decorated style. It was dedicated to St. Mary, but after the Reformation, was given to the parishioners of the Holy Trinity in lieu of their own church, then in ruins, and has since been called “Trinity Church.”

This beautiful chapel cannot fail to attract the attention and admiration of all who behold it, for its fine proportions, and for the rich remains of architectural ornament which it displays. It is divided in its length into five severies, and lighted by windows of great size,

with elaborate tracery, which contain fragments of the original stained glass, sufficient however to indicate the probability that they were all, at one period, entirely so filled. The two end windows, especially the eastern, are noble, spacious, and finely varied.

The walls every where display a rich profusion of every sort of ornament, once beautified with colouring and gilded, but long since covered with white-wash ; a few faint traces of its former splendour may yet be found in various parts of the chapel, enough perhaps to shew that it must have been gorgeous in the extreme. The walls under the windows on each side contain nineteen ornamented arches, each divided by a slender pilaster into two stalls, with stone seats ; each pair of stalls is divided by a pilaster of Purbeck marble. The canopies over these arches consist of a head of singular beauty, radiated, and inclining forwards ; the apex holds the figure of a saint. The spandrels of the arcade contain figures in relief representing the legendary history of the Virgin, of the nativity, of the crucifixion, &c. There are similar rows of stalls at the east and west ends ; the former varied in size, the latter uniform. Numberless statues adorned the walls, but so much has this beautiful chapel been mutilated and defaced, that a perfect one cannot be found. The vaulting is similar in style to that of Bishop Hotham's work, (now forming the stalled Choir) with which it is contemporary : the ceiling was painted azure, and studded with silver stars ; the bosses at the intersection of the ribs represented flowers, foliage, and grotesque masques, and some of

those along the mid-rib represented figures emblematical of the nativity, of the crucifixion, of the Virgin, &c. they have been richly coloured and gilded, but, like other parts of the church have long since been defaced with white-wash : it must indeed at one period have been almost unequalled in splendour. A few modern mounmental tablets are placed on the walls, but they are far from contributing to its adornment.

The Upper parts of the Church.

To those who may feel disposed to explore the upper portions of the church, an opportunity is afforded by a staircase leading from the north Transept, near the entrance to the Lady Chapel, or by another leading from the south-west Transept. The ascent, though tedious, is not dangerous if due caution be used. Many portions will be found worthy of attention ; the timber roof of the Octagon should be seen, as a most curious piece of carpentry. A fine view of the interior of the church may be obtained by standing against the upper tier of windows at the east end, and looking westward. An extensive view of the surrounding country may be obtained from the summit of the Tower, exhibiting a complete panorama of the fens, with a church or two peeping from among the trees, and the river Ouse tracing its serpentine course towards the ocean, while corn-fields, meadows and pastures contribute towards the beauty of the scene.

Exterior of the Cathedral.

Having thus taken a survey of the interior of the

cathedral, we will make a few observations on the external appearance of the building, commencing with the remains of the north-west Transept, the broken portions of which give strong evidence of its having been similar to the south-west Transept. There is in this, as in the other, a grand semicircular arch on the east side, which probably communicated with some chapel, of which however there are neither remains nor record. It appears that after the fall of the original wing, a new building was begun on the same spot, not however of the same dimensions, and carried up but a few feet, and then discontinued. The arch supporting this side of the Tower was filled with masonry, probably when the Tower was repaired.

A good view of the Nave may be obtained, as it is unobstructed through its whole length. A band of treble billet moulding runs under the lower windows; a double hatched moulding under the second tier: and immediately below the parapet is the ornament called a corbel table; these, with the billet moulding round the clerestory windows, are in excellent preservation. The parapet on the wall of the aisle is embattled but that above the clerestory windows is plain. The windows in the clerestory retain their original form, but those of the lower tiers have all been altered. Over one of the lower windows there appears a date (1662), probably referring to the period of some important repairs on this side, or to the removal of the ruins of the old Church of St. Cross, which stood near this spot.

While we are here it may be as well to observe the

burial ground in which we are standing, where lie the remains of generation after generation of the former inhabitants of the town. Reader, let thy foot tread lightly hereabout, for the dust it presses on is all that remains of creatures once breathing and living like yourself. What a lesson is afforded us when we contemplate, on the one hand, the works of men of ages long past, and on the other, the graves of the silent dead ; the heads which planned, and the hands which executed, where are they ? Long since consigned to earth. All must feel, more or less, the influence of impressions to which such thoughts and scenes give rise ; may such feelings cause us to remember that we are but dust, and that we *must*, perhaps soon, become as those who lie beneath our feet. There are inscriptions of various kinds on the mementos around us : an eccentric one will be found near the remains of the north-west Transept : others may perhaps be found interesting to those who may feel inclined to examine them.

We next turn our attention to the Octagon, which is only one story above the roof, and is adorned with an arcade of pointed arches, some of which are pierced and glazed, to admit light ; the longer sides have six, and the shorter three, of these arches. A stone parapet of beautiful design runs above them, which was once considerably higher, as may be traced by a careful examination of some finials, and the curved lines of the stone work. The turrets were probably finished in a manner somewhat similar to those at the angles of the western Tower, or perhaps with ornamental pinnacles ; in each

of them is a winding stair leading respectively to the roof of the four main portions of the building. There are bases of pinnacles at the four cardinal points. The lantern above of two stories, is of wood covered with lead, and in 1820 it was further protected by a covering of anti-corrosion paint.

The portion of the north Transept which fell down was rebuilt in 1699, and, although carefully restored, and the mouldings and ornaments nicely re-placed, it may yet be distinguished from the old work : the Tuscan door-arch, however, in its northern face, is quite out of place here, not according with the style of the building in which it is placed. These restorations were executed under the direction of Sir Christopher Wren, the eminent architect of St. Paul's.

The west front of Trinity Church is richly decorated with niches, and has a noble window, below which is an arcade of small arches, in the back of some of which may be seen traces of coloured decoration. The gable point is adorned with a niche rising above the pierced parapet on the sloping sides of the gable. On each side are five large windows, the tracery of which appears to have been executed in a softer kind of stone than the general exterior work, and shows symptoms of decay. Between each two windows is a deep projecting buttress surmounted by a richly crocketed pinnacle ; at the angles are double buttresses, on each of which is erected a pinnacle of larger dimensions. The east end is not so richly ornamented as the west ; there are no niches on the sides of the window, nor below it.

We now reach the east end of the Cathedral. The north side of the Choir is somewhat hidden by Trinity Church, which stands parallel to it, although the latter is much shorter; but a better view may be had by going between them. An opportunity is also afforded of observing the original Norman triforium windows in the eastern side of this Transept.

The windows in the two lower tiers of the Choir are nearly all uniform : those in the second, differ however from those in the lower tier. The windows in the aisle and triforium of the six eastern bays, were originally lancet-shaped, but were altered to their present form in the latter part of the fifteenth century. The roof of the two western arches of Bishop Northwold's work (the six eastern bays) was originally as high as the other parts, but was altered for some purpose at a later period ; the tracery of the windows on the north side still remains : but on the south side there is a difference which should be observed when we reach that portion. The buttresses on the sides are deep, and crowned with crocketed pinnacles ; on the sides of many of them are gurgoyles, or water-spouts of grotesque figures. The lighter style of architecture and the large windows of the fourteenth century made, perhaps, these external supports necessary ; flying buttresses are sometimes used in addition, reaching from those of the aisles to the clerestory walls, thus forming a conspicuous addition to the external beauty of the fabric : of this the sides of the Choir of Ely Cathedral is a splendid proof.

The east end of the Choir is one of the finest specimens extant of an Early English east front. It is divided into three stories; the lowest has three lancet windows of equal height; the next tier has five windows of one light each, side by side, as described on our inspection of the interior; the third story, which is in the gable itself, contains a tier of lancet windows, not seen from the interior of the Choir, being above the vaulted roof. There are also several niches for statues, but no figures; and the spandrels of the window arches are relieved by quatrefoils and other ornaments. The gable point is adorned with an enriched ornamental cross. Nearly a century ago this end was about two feet out of the perpendicular, but was skilfully restored by Mr. Essex, the architect.

The eastern faces of the aisles appear as wings to the east end of the Choir; and are flanked with double buttresses at the angles, upon which is set a larger pinnacle crocketed. The windows lighting the two chapels at the ends of the aisles in the Perpendicular style, were probably inserted when the chapels were erected.

The south side of the Choir is similar to the north, with the exception before mentioned—the two western arches of Bishop Northwold's work, in each of which the opening is formed into two arches of a different character, which have the appearance of originality.

The end of the south Transept differs from the north in the arrangement of the windows; in the gable is a low window of seven lights, sunk within a deep recess: the north Transept having in the upper tier two large

windows, side by side. There is also a difference to be observed in the gable and pinnacles.

The south side of the Nave is nearly similar to the north side, but there is no corbel table under the battlements of the aisle ; the windows in the lower tier have nearly all been restored to their original shape. The **Chapel of St. Catharine**, adjoining the southwest Transept, has been rebuilt in accordance with the original structure.



Dimensions of the Cathedral.

INTERIOR.

	Ft. In.
The whole length from west to east	517 0
The Galilee, or Western Portico	40 0
The Western Tower	48 0*
The Nave	203 0
Crossing the Octagon	71 0
The Choir	122 6
Retro-choir	31 6
The length of the Transept from north to south	178 6
Breadth of the Transept with the Aisles	73 0
Breadth of the Nave with the Aisles	75 6
Breadth of the Choir with the Aisles	74 5
Clear diameter of the Octagon, from one pillar to the opposite ..	65 4
Height of the pillars which support the Dome and Lantern	62 0
Perpendicular height of the Dome, springing from the capitals of the pillars, to the aperture of the Lantern	32 0
Height of the Lantern itself, from its aperture on the Dome to its vaulted roof	48 0
The clear diameter of the Lantern within	30 0
The whole height from the floor to the centre of the Lantern ..	142 0
Height of the vaulted roof of the Choir	70 0
Height of the three tiers of the Nave	72 9
Length of the Lady Chapel (now Trinity Church)	100 0
Breadth of the same	46 0
Height to its vaulted roof	60 0

EXTERIOR.

The whole length from west to east	535 0
The length of the great Cross, or Transept, from north to south ..	190 0
Height of the four stone turrets of the western Tower	215 0
Height of the Lantern over the Dome	170 0
Height of the two Towers of the south-west Transept	120 0
Height of the eastern Front to the top of the Cross	112 0
Height of the roof over the Nave	104 0

Cathedral Establishment.

Bishop.

The Right Rev. THOMAS TURTON, D.D. 1845.

Dean.

The Very Rev. GEORGE PEACOCK, D.D. 1839.

Canons or Prebendaries.

First Stall—Vacant.

Second Stall—Rev. John Ashley, M.A. 1841.

Third Stall—Rev. W. H. Thompson, M.A. * 1853.

Fourth Stall—Vacant.

Fifth Stall—Rev. J. H. Sparke, M.A. Chancellor of the Diocese. 1818.

Sixth Stall—Rev. W. Selwyn, M.A. 1833.

Seventh Stall—Rev. E. B. Sparke, M.A. Registrar of the Diocese 1829.

Eighth Stall—Rev. T. Jarrett, M.A. † 1854.

Head Master of the Grammar School.

Rev. John Ingle, M.A. 1852.

Second Master—Rev. E. W. Lomax, M.A.

Minor Canons.

Rev. John Griffith, B.D. (*Auditor*) 1800.

Rev. Solomon Smith, M.A. 1833.

Rev. W. K. Clay, B.D. (*Librarian*) 1838.

Rev. J. H. Henderson, M.A. (*Precentor*) 1848.

Rev. George Hall, M.A. 1852.

Registrar to the Dean and Chapter—H. R. Evans, Esq.

Organist—Mr. Janes.

Assistant Master of the Grammar School—Mr. J. Mac Lochlin.

Eight Lay Clerks and Eight Choristers.

Virgers—Messrs. William H. Southby and Henry White.

Clerk of the Works—Mr. John Bacon.

Daily Service held in the Cathedral at Ten, A.M. and Four, P.M.

On Sundays the Morning Service is half an hour later.

* Attached to the Regius Professorship of Greek, in the University of Cambridge.

† Attached to the Regius Professorship of Hebrew, in the University of Cambridge.

The Scale of the Organ.

SWELL ORGAN.

Stopp'd Diapason	8 feet.
Open Diapason	8 feet.
Octave	4 feet.
Trumpet	8 feet.
Hautboy	8 feet.

CHOIR ORGAN.

Stopp'd Diapason	8 feet.
Open Diapason	8 feet.
Claribel	8 feet.
Octave	4 feet.
Super Octave	2 feet.
Krumhorn	8 feet.
Stopp'd Flute	4 feet.

GREAT ORGAN.

Stopp'd Diapason	8 feet.
Two open Diapasons	8 feet.
Bourdon and Double Diapason	16 feet.
Octave	4 feet.
Quint	6 feet.
Super Octave	2 feet.
Octave Quint	3 feet.
Trumpet	8 feet.
Clarion	4 feet.
Posaune	8 feet.
Sesquialtra	3 ranks.
Mixture	3 ranks.

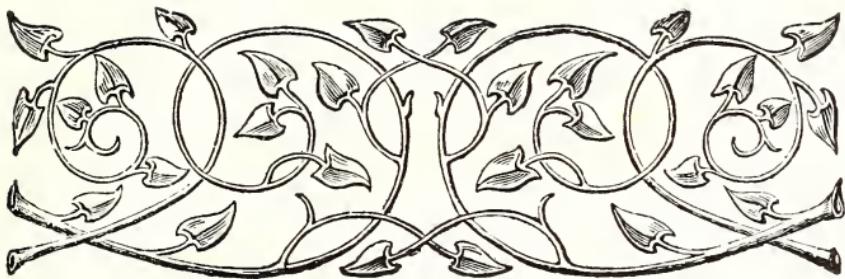
PEDAL ORGAN.

Open Wood 16 feet, one stop only at present, preparations made for five others at a future time.

SHIFTING STOPS.

Swell to Great; Choir to Great; Choir to Pedal; Great to Pedal; and a Stop to take off or put on Pedal Organ.





Conventual Buildings,

&c. &c.

WE will commence our notice of these remains of former ages, by observing that as they now form, in a great measure, private residences, they can only be seen by visitors, externally; it will be sufficient, however, to point out the positions of the several portions, and, as far as we can, state their probable original purposes, and present appropriation.

On the north side of the Lady Chapel stands an old square tower now used as a belfry for the parish of the Holy Trinity, but it is not certain for what purpose it was originally erected; near this on the east, is the ancient Sacristy of the monastery, for many years the residence of the prebendary of the fourth stall, but now vacant: and a little further eastward stands the residence of the prebendary of the seventh stall, formerly the Almonry; there are in this building some remains of Early English vaulting, and at the east end may be observed the remains of a triplet window of the same period; the middle window has been destroyed by the insertion of a modern window, now blocked up, but the

stone-work of the side windows can easily be traced. There is a stack of chimnies of red brick, which shew evident marks of antiquity, though not so old as the building.

At a short distance from the south Transept of the Cathedral, a range of low arches may be observed, and eastward of these, another range of arches with piers about twelve feet in height, some of which are comparatively perfect; these piers are alternately cylindrical and octagonal; and the octagonal columns alternately present a side or an angle in front. These arches are profusely enriched with a variety of mouldings; and the walls above were pierced with a row of windows with circular heads. A beautiful arch at the end, leading to a kind of chancel, and another on the north side of this chancel, in one of the prebendal houses, are worthy of attention.

By some historians these remains have been stated to be those of the old Conventional Church, erected at the restoration of the monastery by St. Ethelwold, about A.D. 970, on the site of St. Etheldreda's own church, which was founded A.D. 673, and laid waste by the Danes about A.D. 870. This would make it one of the oldest specimens of the Saxon style in the kingdom. The correctness of this has, however, been doubted by others, who believe the remains to be those of the Infirmary for sick monks, with a chapel attached, and erected many years subsequently to the period referred to. This hypothesis derives some confirmation from the existence, in a similar position, of the Infirmary, or

Infirmary Chapel, at Peterborough. The style of architecture too denotes a period subsequent to the erection of the Nave of the present cathedral.

It is indeed a church-like building, and what appears to have been the nave now affords an approach to five residences: the first on the south side, for many years the residence of the prebendary of the first stall, but now occupied by the prebendary of the sixth stall, was probably the house of the cellarer; next to this, on the same side, is the house belonging to the third prebendal stall, and formed part of the hostellary, where strangers were entertained: at the east end of this is the residence of the fifth canon; in this house is a vaulted room, (probably once part of the chapel of the Infirmary before mentioned,) which seems to have been erected about the period of transition from the Norman to the Early English styles.

The house on the north side, adjoining the one just mentioned, and occupied by the prebendary of the second stall, is supposed to have been erected early in the fourteenth century, by Alan de Walsingham, who afterwards resided in it; it was also occupied by Mr. Bentham, the historian of Ely, as canon of the second stall. It appears to have undergone little alteration since its first erection; the parapet and the almost flat roof covered with lead appear to be original. The next house, westward, also for many years a prebendal residence, was doubtless originally appropriated to other purposes required by the monastery; but in consequence of the many alterations which have been made

at different periods—the demolition and removal of some buildings, and the ruin of others, it is difficult to speak altogether with certainty.

The Cloisters and Chapter House.

The only part of the Cloister remaining is the north-east angle, through which is the south entrance into the Cathedral by a magnificent Norman door-arch of varied and elaborate sculpture ; this was the common entrance for the monks. The prior's entrance was at the north-west corner, and is more magnificent still.* This is in the Dean's garden, and so is all the rest of the Cloister. The outer wall of the north side, and part of the east is yet standing, but the roof is gone.

The **Chapter House** stood on the south side of the Cathedral, not far from the present Deanery, but some difference of opinion exists as to the exact locality; it is generally thought to have been south of the Cloister, on part of the space now occupied by the Dean's flower garden : some remains of a building in the transitional style (about A.D. 1155) may be observed, but barely sufficient to enable us to say for what purpose it was erected or used.

The Deanery, &c.

Our attention will now be directed to this building, which is believed to have been the Refectory of the monastery, and built in the latter part of the thirteenth century ; it has however at different times undergone

* Vide page 22. Plaster castings of these door-arches have been placed in the Crystal Palace at Sydenham.

considerable alterations, and presents but few remains of that early period ; but the walls and crypt bear some characteristics of it.

The next building is the residence of the prebendary of the eighth stall ; the most interesting part of which is the crypt, which is ancient ; and probably erected in the early part of the Norman æra. This building formed part of what was called “The Lodge,” the residence of the priors of the monastery ; it was built round a small square or court, of which the Refectory formed the north side, and the house occupied by the Rev. J. H. Henderson, Minor Canon, the west ; in this last was the great hall, the high sharp-pointed windows of which still remain in the first story. From a corner of this hall was a gallery which led to the private chapel of the prior, to which we will next direct our attention.

Prior Crauden's Chapel.

This building stands at the south-west corner of the house just mentioned as the residence of the eighth canon, and is most interesting for the rich remains of architectural beauty which it displays. It was founded by John de Crauden, prior of Ely, 1321—41, and built under the direction of Alan de Walsingham, as a private chapel for the prior, connected with his residence. “It is,” says Mr. Rickman, “one of the most curious and valuable Decorated remains in the kingdom ; its ornaments are of the best character, and well executed, and the whole design is of great excellence.” It belongs to the Deanery, but was for many years used as a

part of the adjoining house, being converted into three rooms by floors inserted; these floors have been removed, and the chapel greatly restored; some of the windows, which had been closed up, have been re-opened, and the eastern one filled with stained glass, the gift of Mrs. Smart, of London.

The chapel stands upon a crypt, the floor of which is nearly upon a level with the surrounding ground; it has a groined ceiling supported by plain columns, and the original entrance was directly under the west window of the chapel, but is now on the north side. The entrance to the chapel is by a staircase which winds within the buttress at the north-west angle. The length is divided into four compartments by clustered columns, from the tops of which sprung the ribs of the vaulting. The first compartment is plain, and was probably the ante-chapel: the second is ornamented with a double niche richly decorated with small columns, pinnacles, crockets, &c.; in the lower niche the wall is perforated for a small window; the upper has probably contained a figure. The third and fourth compartments have long pointed windows, separated into two lights by a mullion. The east end, with ornamented niches in the angles, projects a little beyond the compartments, forming a recess in which is the large window, divided by mullions into five lights, with elaborate tracery. The floor is formed of mosaic tiles, upon which is a representation of the Fall of man, with various other figures and devices; some portions are nearly perfect, but the colouring is greatly faded; the floor is elevated at the east

end for the altar. Some remains of fresco painting on the walls were discovered when the recent restorations were in progress.*

We have now an opportunity of glancing at some of the other portions of the monastic buildings, which formerly extended from the Refectory to the gateway, one portion is occupied as a dwelling house by one of the Minor Canons, and another portion as a school, which we shall notice on our way to the Cathedral after observing the gateway. We will, therefore, return to the avenue of chesnut trees, planted a little more than a century ago, and cast our eyes over the Park, lately so much improved by the exertions of the present Dean. It was, until a few years since, separated into small enclosures by hedges, ditches, and stone walls, but is now divided into two pieces only by iron fencing, and is planted in various parts with choice ornamental trees and flowering shrubs; a pathway runs through it, and by a pair of iron gates, a communication is formed with a street at the lower portion of the city.

On the south side will be observed an artificial mound, called "Cherry Hill," the origin of which is uncertain; it is covered with trees and shrubs, and a winding pathway leads to the top, where is a kind of summer house. A fine prospect of the neighbouring country may be seen from the summit, particularly towards the south and west, and on a clear day the pin-

* This Chapel may be seen by applying at the Porter's Lodge, or to the Virger in attendance at the Cathedral.

nacles of King's College Chapel, Cambridge, may be seen distinctly. Admittance may be obtained by an application at the Porter's Lodge.

From the foot of this rise, extending to some considerable length, is a building (formerly the small grange) used in part by the Canons as stables and coach-houses, and partly as workshops, or store-houses for stone and other materials.

We now come to the great gate of the monastery, called "*Ely Porta*," or more commonly, "*The Porter's Lodge*." It is a large massive pile, having square towers at the angles, and was built by Prior Buckton in the latter part of the fourteenth century. On the east side, the opening is a single large arch, but on the west there are two openings; a large one, but less than that on the eastern side, for carriages, with a smaller one for foot passengers. The north end of the building is occupied as the residence of the Porter, who is also Virger of the Cathedral; the south side is used as a brewhouse for the Dean and Chapter. Above the archways, on either side, is a large window with elegant tracery, giving light to a large room which, with the adjoining apartment, is at present used as the *Cathedral*, or *King's Grammar School*, founded in 1541, by Henry VIII. and under the controul of the Dean and Chapter. The foundation is for twenty-four boys, commonly called "*King's Scholars*," who are elected without restriction of birth or residence, and receive in addition to their education, a payment of £3. 6s. 8d. annually.

We next pass through the gateway, and examine its

western front, which remains nearly in its original state, there are some niches and canopies, and several shields, but the bearings are nearly all obliterated. We then turn northwards towards the Cathedral, and have an opportunity of observing the western side of those portions of the monastic buildings we noticed after Prior Crauden's Chapel, and which formed the western boundary of the monastery. These buildings at one period probably extended from the gateway to the Deanery, but are now somewhat short of it; as a garden belonging to the house adjoining it intervenes between the gateway and the first portion. The first part is occupied by the Rev. W. K. Clay, one of the Minor Canons, Incumbent of the parish of the Holy Trinity, and Librarian of the Cathedral. The next portion (anciently the Grammar School) is now used as a *Boys' National School*, which is supported by subscriptions, the Canons and other members of the Cathedral being visitors. There are about 150 boys, of which number about half receive clothing annually.

Adjoining this is the residence of the Rev. John Ingle, Head Master of the Grammar School; next to it, a few feet in retreat, is the residence of the Rev. J. H. Henderson, one of the Minor Canons: this was a portion of the prior's residence called "the Lodge," and referred to in page 71. That these buildings are of great antiquity is shewn by the flat Norman buttresses on the western side, but they are patched here and there with modern alterations; they stand on crypts, vaulted, with pillars and arches of great strength;

which probably were originally used as store-houses and cellars, for the monastery.

On our right is the private garden belonging to the Deanery, reaching to the south-west Transept of the Cathedral ; on the left are the gardens and outbuildings belonging to the Bishop's Palace ; and we have thus returned to the west end of the Cathedral, from whence we started on our tour of observation.

Having endeavoured to the best of our ability to point out to the Visitor the objects amongst these venerable remains most worthy of notice within the precincts of the ancient monastery, we will add a brief notice of two other buildings which should not be passed by without observation.

The Bishop's Palace.

This is a large mansion consisting of a centre and two wings, nearly adjoining the west end of the Cathedral, being separated from it only by a public road. But little is known of a palace here prior to the time of Bishop Alcock, who erected the present wings with a noble hall or gallery, about the end of the fifteenth century : his arms and those of the see are on the front of the eastern wing. The gallery adjoining the western wing was erected by Bishop Goodrich, in the third year of the reign of Edward VI. whose arms appear in stone on the centre of the lower panels of the bay window ; on the panel to the right of this are the arms of Bishop

Goodrich, and on the left panel, the same arms quartered with those of the see; on the left hand splay panel is carved the "Duty towards God," and on the corresponding panel on the right, the "Duty towards our neighbour." The more modern part of the house next the garden, is said to have been erected by Bishop Keene, but was perhaps only altered by him, as there was on the eastern side of the part projecting into the garden, a stone doorway, apparently much older than this part of the house; and another on the eastern side near the chapel; one of which has been removed and now forms the servants' entrance from the "Green."

There are in the Palace several portraits of bishops and of others, also a curious painting called the "*Tabula Eliensis*," representing the forty knights who were quartered on the monastery by William I. each with his shield of arms, and a monk as his companion. There is also a picture six feet six inches long, and two feet two inches high, representing the funeral of Bishop Cox, in 1581.* The present bishop has an excellent private collection of pictures.

The interior of the house has been much improved by the present bishop, and the chapel in the eastern wing fitted up with much taste; the gardens are neat and kept in excellent order. The "Green" in front has been considerably improved at the expense of the bishop, the public having free admission from eight in the morning until an hour after sunset.

* A description of this curious work may be found in the Supplement to Bentham's History, p. 83.

Formerly the bishops of Ely had residences at several other places, viz. Somersham, Downham, and Hatfield; Wisbech Castle, and the Manor Houses of Doddington, Ditton, &c. The London residence of the bishops of Ely was formerly in Ely Place, Holborn, which palace was occupied successively by forty-one bishops, extending through a period of nearly five hundred years; but it is now in Dover Street, Piccadilly, the house having been erected by Bishop Keene, on the site of Albemarle House and other messuages, which were purchased for the see in 1772.



St. Mary's Church.

This church will be found a short distance westward of the Palace, standing in a large grave-yard with a row

of lime trees in front. It is a neat building with a nave and aisles, chancel, and a tower surmounted by a spire at the west end. The church is a mixture of the Transitional and Early English styles, but the Tower and Spire are in the Decorated style. It is supposed to have been erected by Bishop Eustachius about the beginning of the thirteenth century, on the foundation of a former church. "It contains," says Mr. Millers, some curious architectural remains, particularly the north and south* door arches, which are pointed, and decorated with different sorts of Norman mouldings, but the columns have slender detached shafts united under one capital, wreathed with foliage, as in the Early English style." The mixture of the Norman decorations with the Early English clustered columns and capitals in these door ways, is said to be the only instance in Ely of their being blended in the same arches and columns, as if the architect intended adopting the new style without quitting the old one.

The columns of the Nave are simple and cylindrical, the capitals are Norman, and nearly similar to those in what has been called "the Infirmary," but the high pointed arches they support are of a shape usual in the age in which this church was built, and some of the mouldings are Early English. The windows in the aisles and clerestory are Perpendicular, probably inserted at a later period, when the Church was repaired. The Chancel is Early English, with an inserted Perpendicular east window; there is a double sedile under

* This door was blocked up in 1829, when the Church was repaired.

one trefoil arch, and a double piscina in the south wall. A chapel on the south side (a portion of which is used as a vestry) is also in the Early English style; it has a triple lancet east window, and a west window of two lights with a quatrefoil in the head, but this window is blocked up.

The church was repaired and pewed, and the gallery on the south side erected, in 1829. There are no ancient monuments, but a few modern tablets on the walls, recording the deaths of some former residents in the parish. The living is a Perpetual Curacy, in the patronage of the Dean and Chapter; the present Incumbent is the Rev. Solomon Smith, M.A. one of the Minor Canons of the Cathedral.



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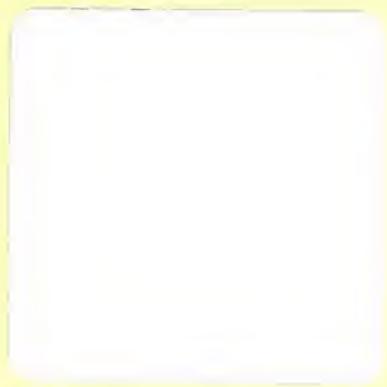
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